Illustration

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ISSUE NUMBER ELEVEN
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GIL ELVGREN
(1914-1980)
"Skirting The Issue"
Oil on Canvas, 30 x 24
Signed, Lower Left

Published 1969 by Brown & Bigelow. Calendar print, deck of playing cards, note pad, ink blotter, and match-book cover. Reproduced page 145, figure 344. Gil Elvgren - All His Glamorous American Pin-Ups *by Charles G. Martignette and Louis K. Meisel, Taschen, 1999.*

ALBERTO VARGAS (1896-1983)
"Hollywood Dream Girl"
Watercolor & Airbrush on Board, 20 x 30
Signed 'Varga' Lower Right, Circa 1945-1955

Transitional Esquire - Playboy *era period. Calendar, magazine cover, & centerfold feature subject.*

HADDON H. SUNDBLOM
(1899-1976)
"The Pause That Refreshes"
Oil on Canvas, 60 x 50
Signed, Lower Left
Circa 1950-1960

Calendar art, centerfold, advertising specialty subject.

HAROLD W. McCAULEY
(1913-1983)
"The Alien & Miss America"
Oil on Canvas, 30 x 21
Signed, Lower Right

Published front cover Amazing Stories *pulp magazine August, 1942.*

GEORGE PETTY (1894-1975)
"All American Beauty"
Watercolor & Airbrush on Board, 10 x 22
Signed, Upper Left

Published by True *magazine (Fawcett) as a unique 3-page centerfold in December, 1946.*

H. J. WARD
(1909-1945)
"The Showgirl Laboratory Experiment"
Oil on Canvas, 30 x 21
Signed, Lower Right

Published front cover Spicy Mystery Stories *pulp magazine February, 1940.*

A PRIVATE GALLERY LOCATED IN THE MIAMI—FORT LAUDERDALE METROPOLITAN REGION IS OPEN BY APPOINTMENT.

EARL K. BERGEY
(1901-1952)
"Universal Beauty Queen"
Oil on Canvas, 21 x 18
Signed, Lower Left

Published front cover Thrilling Wonder Stories *pulp magazine, June, 1951.*

PAUL STAHR (1883-1953)
"The Pirate of Wall Street '
Oil on Canvas, 24 x 22
Signed, Lower Right

Published front cover Argosy *pulp magazine, May 16, 1931.*

GEORGE ROZEN
(1895-1974)
"The Shadow Knows!"
Oil on Canvas, 22.5 x 21.25
Signed, Lower Left

Front cover of The Shadow *pulp magazine published March, 1929 by Street & Smith, N.Y.*

CHARLES G. MARTIGNETTE

P.O. BOX 293, Hallandale Beach, Florida, 33008 USA Telephone: (954) 454-3474

Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996. ISBN 3-8228-8497-9
Author of *Gil Elvgren - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999. ISBN 3-8228-6611-3
Author of *Pin-Up /The Edward Runci Collection* published worldwide by Collector's Press, Portland, Oregon, January,1997. ISBN 1-888054-15-8

Cover by
Robert Bonfils (b. 1922)
The Lust Heiress, 1968

Illustration

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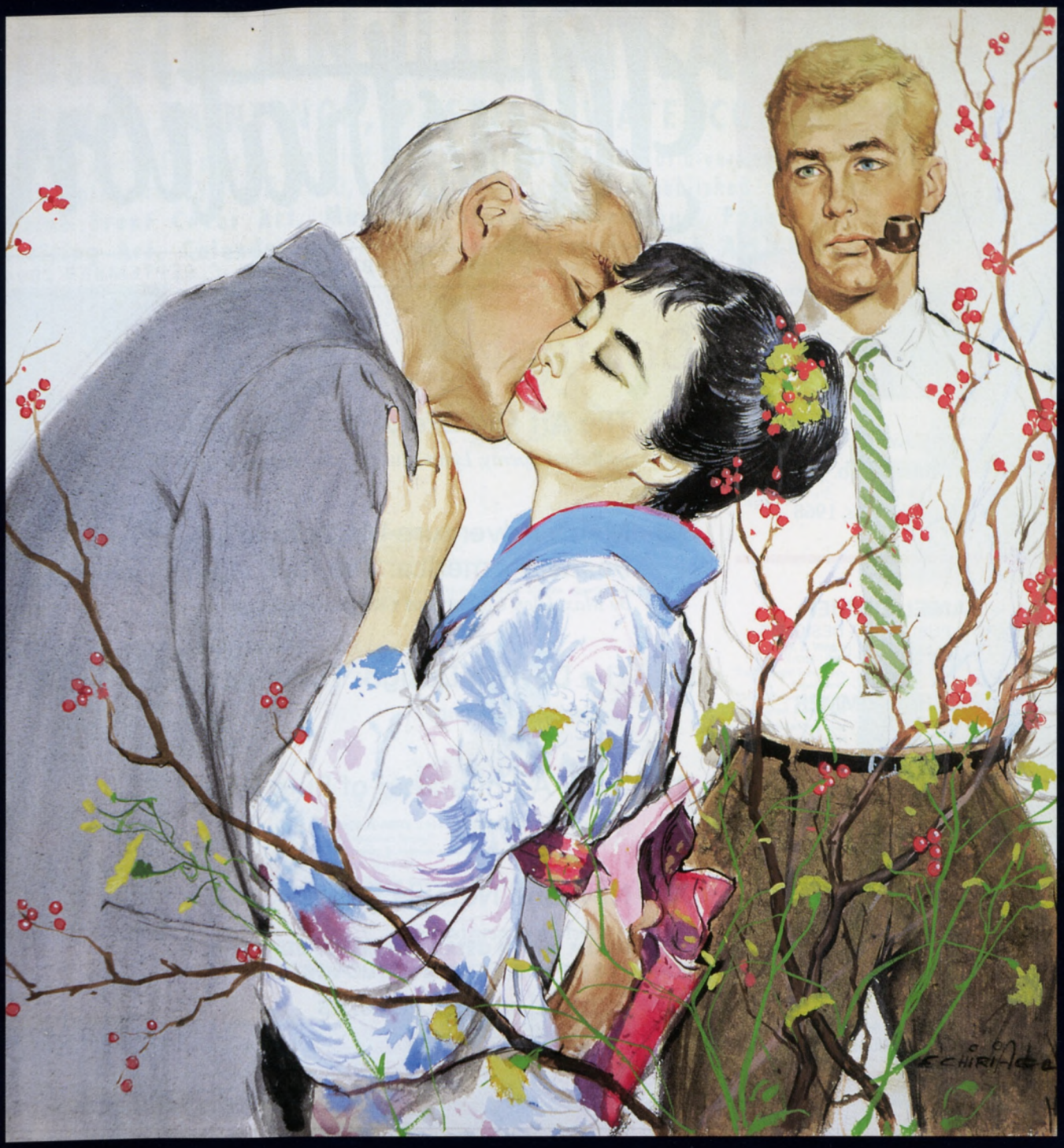
From the Editor...

As always, my heartfelt thanks go out to all of the many contributors who have helped to make this issue a reality. Each of these features requires an enormous amount of work, and it's always a miracle when it manages to somehow come together in time for publication! Thank you all for your hard work and dedication.

I have received a few calls recently from readers who are getting burned out on pulp and paperback art. Never fear, the next few issues of *Illustration* will focus on many different genres and time periods. Features in the works include R.G. Harris, Harry Anderson, W.T. Benda, John R. Neill, Harvey Dunn, Bill Campbell, and many more. You will not be disappointed in what I have in store for you!

Illustration '04, for those who have subscribed, is currently in the works and will be going to the printer very soon. Thank you again for your patience!



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The Art & Life of
Robert Bonfils

By Robert Speray, Lynn Munroe, and Robert Bonfils
Paperback scans provided by Bruce Brenner

Bonfils is the Best of the Bunch

BY ROBERT SPERAY

"Bonfils is the best of the bunch."

This thought first came to me 15 years ago when sorting through a few thousand copies of vintage adult books from the late '60s and early '70s. I didn't yet have the name of the artist, but I did have the facts straight. He was the best of all the paperback cover artists; prolific, gifted, and the producer of more "best" collectible covers than anyone else. And he was also the best due to his impact on sales and cultural norms.

I was an advanced collector of vintage paperback books with a large taste for old Dells, Avons, Popular Librarys, Ace Doubles, Bantams, and Signets. My interest had expanded into exotic digests such as Venus Books, Original Novels, and Quarter Books. My eyes were trained by the full truckload of great cover artists—Bergey, Belarski, Nappi, McGinnis, Maguire, Stanley, Saunders, Rodenwald, and more. And then a huge stash of old adult books came into my life.

Looking through those boxes for the first time was a wild experience. Who published all these books and where were they sold? Who was working on the clever titles and the silly blurbs that promoted the books so outrageously? And who did the spectacular cover art on so many of the books?

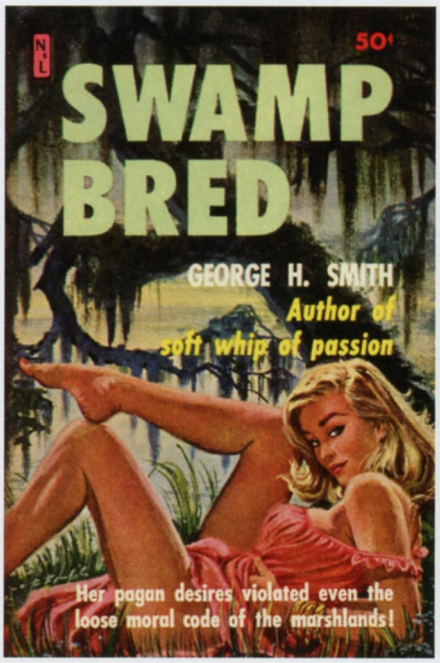
After several more years and many more sessions of looking through boxes of vintage adult paperbacks, there was a consistent aspect that stood out. Take any random box of this type of book and pull out the 10 best covers in the box and they would likely be books that shared the same logo on the spine: a "pan" within a rectangle. I called the logo a pan but later found out the folks on the inside called it a satyr. Whatever the name, it was an icon that said the book had a cover worth a look.

Robert Bonfils in his Chicago studio, circa 1960

The books might be from any of the various lines that later were found to be published by the Hamling organization under the name Greenleaf Publishing. Today, Earl Kemp, the editor of that company during that period, is working on his memoirs on the internet (http://efanzines.com/EK) where there is plenty of information to be found. But 20 years ago, nothing was known by paperback collectors about these books, and each discovery of a never-before-seen book surprised us with another wonderful cover that appeared to be from the same artist. The covers jumped out for the quality of the art and the exceptional images that reflected the cultural imagination of the time. Unfortunately, none of the artwork was signed.

It took years of collecting work to put together runs from various lines and to finally see the large set of books published in the genre. Eventually, through the work of many members of the vintage paperback collecting hobby, it was shown that the art done on the Greenleaf lines in the late '60s and early '70s was similar to art done in 1960-1962 for the line of books called Newsstand Library. Cover art on these books were signed by "R. Bonfils." The name "Bonfils" became associated with the Greenleaf cover art, and the Newsstand Library line gained new respect within the collecting hobby.

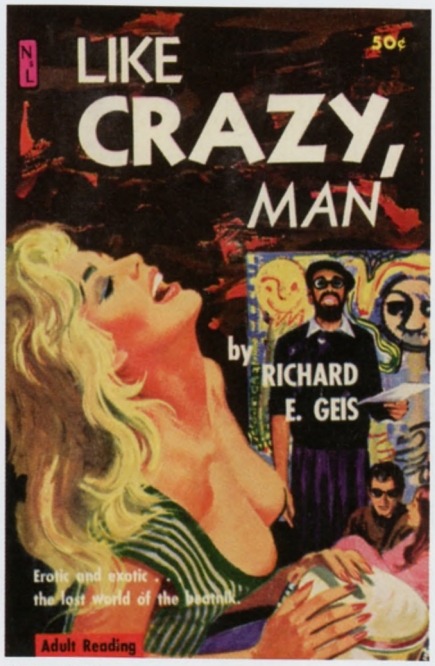
◄ Original cover for *The Sex Syndicate*, 1968


50¢
SWAMP BRED
GEORGE H. SMITH
Author of
soft whip of passion
Her pagan desires violated even the loose moral code of the marshlands!

U131, 1960

50¢
arrividerci, ava
She played the game to win, spurred on by her own insatiable desires.
by Carl Marcus
author of THE LEWD ANGEL

U132, 1960

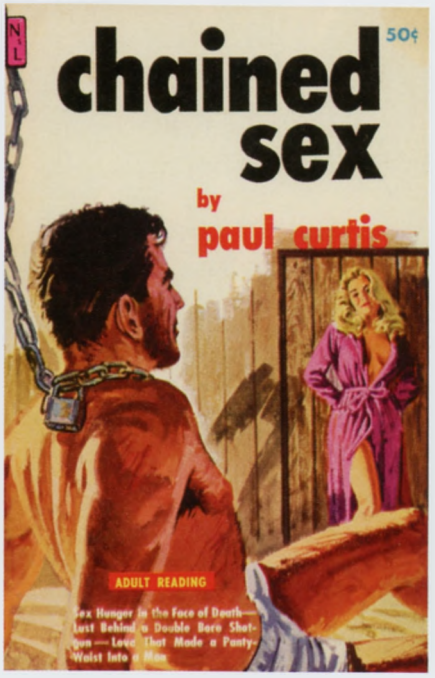


U144, 1960

517, 1960

commit the sins
50¢
BY
WILLIAM A. AUSTIN
Her passions swirled with the smoke, as dissonant and savage as the jazz from the stand, building up into a wild and frantic crescendo.
ADULT READING

U165, 1961



U166, 1961

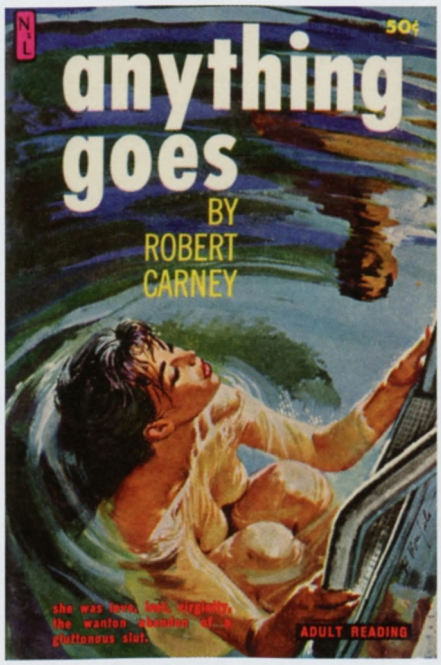
COMMERCE, WHERE ART TOUCHES THE HEART

As the process of collecting put together more titles in the Greenleaf lines and organized them into published runs of consecutive numbers that could be seen as a group, it became clear that there was something very special about the covers from the late '60s onward. They have style and humor and echo the many themes that were flying high during that time.

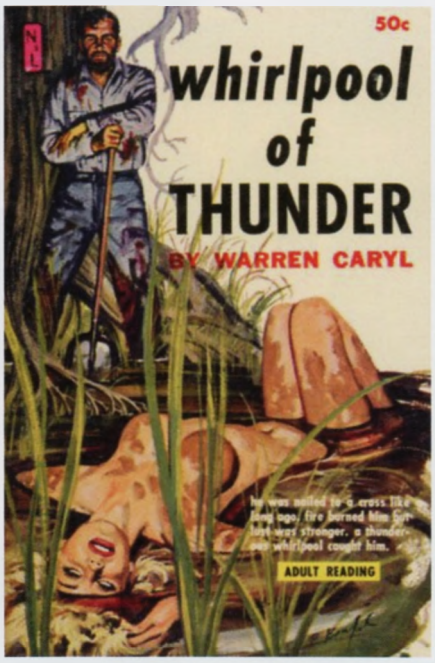
The books were released when American society was going through a revolution of young people stepping away from the emptiness of the mainstream culture and looking for a future in some other place. Recreational drugs and an unpopular war fueled widespread excesses in behavior and personal expression. Racial segregation was no longer legal. Women were claiming a right to be strong, the right to control their own bodies, and the right to enjoy themselves freely. Institutional controls were relaxed or removed. These changes affected folks all over America as some experimented within the new framework while others fought to preserve the old.

The sexual side of the revolution was front and center. Hip was cool, and the mainstream media carried stories of it daily because it was so sensational. The stories increased curiosity, thereby promoting it further. The pop music and television coverage of hippies and the "Summer of Love" had the country humming along. Music and drugs were widely available in every town—delivering a taste of the proverbial apple to any person wanting a bite.

National media delivered reports that were direct and powerful. TV shows such as *Laugh-In* used a leering camera to show us Goldie Hawn with hippie-inspired body paint. Films created new images and myths to explain the shifting reality, such as



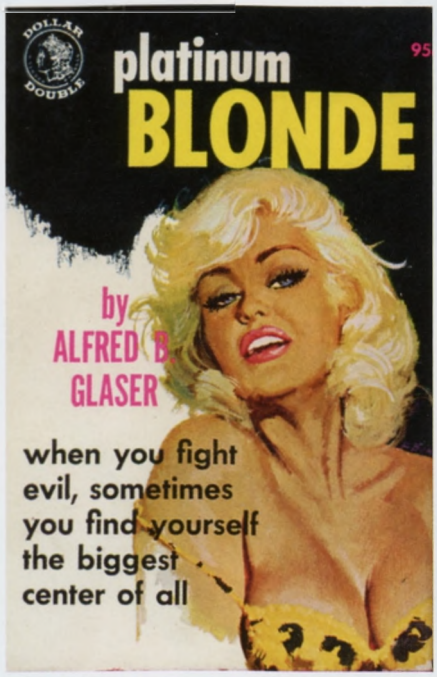
U169, 1961



U174, 1961

the SEXY FRAUD
by GREG RANDOLPH
60c
Unknown to her husband, Sandra was a daytime hustler —her marriage a cover-up for her perverted desires.

614, 1962


DOLLAR DOUBLE
platinum BLONDE
95
by ALFRED B. GLASER
when you fight evil, sometimes you find yourself the biggest center of all

952, 1962

NB1629, 1962 (Bonfil's first Greenleaf cover)

U183, 1962

The Graduate's leggy view of a non-plastic future. *Deep Throat* got widespread distribution and acceptability, with its title becoming even more notorious as the name of the informant fueling the Watergate stories.

Midnight Cowboy was the first X-rated picture to win best picture at the Academy Awards. Butch and Sundance were shown to be likable crooks—and this inspired Nixon to try his hand at being both. *Bob & Carol & Ted & Alice* introduced open marriage as a new mode to consider. *Hair* trumpeted the dawning of the Age of Aquarius.

Put this into the background as the adult book publishers released titles to compete at the newsstand. Then take a close look at the book covers that were the front line of retail marketing and notice the genius.

Look close at *Lithe and Lustful* (1968, CB584). There is no way to see that cover and not wonder what was being missed by watching a giggling blonde painted with flowers on TV instead of attending a party where the real thing happened.

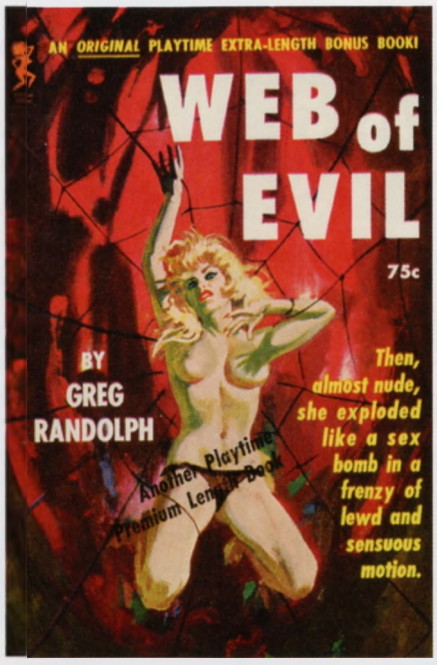
What is going on here? It's beyond body painting, with the purple-haired beauty looking like a bug-eyed totem pole from the island of lost clowns. This is infectious eye-popping; it pushes the eye away and then pulls it back for another look, then again, and again until detail after detail is seen and noted.

The imagined pleasures of reading a story as rich as the cover scene moved that book off the rack and out the door. Each stimulated purchase was a measure of something amazing going on.

This is the core of commercial art—delivering a spark to the imagination and promoting an impulse to buy. Mass market paper-

AN ORIGINAL PLAYTIME EXTRA-LENGTH BONUS BOOK!
the JADED SEX
75c
by BOB MAXWELL
Her vague sexual invitation was accepted and her jaded appetite appeased

636, 1963


AN ORIGINAL PLAYTIME EXTRA-LENGTH BONUS BOOK!
WEB of EVIL
75c
BY GREG RANDOLPH
Another Playtime Premium Length Book
Then, almost nude, she exploded like a sex bomb in a frenzy of lewd and sensuous motion.

637, 1963

647, 1963

AN ORIGINAL PLAYTIME EXTRA-LENGTH BONUS BOOK!
LESBIAN HELL
75c
by Jane Sherman
the twilight world of lesbians--furtive lovers ensnared in a web of lust, degradation and debauchery

654, 1963

671, 1964

AN ORIGINAL PLAYTIME EXTRA-LENGTH BONUS BOOK!
SEX scandal
75c
BY GUS STEVENS
She was heir to millions, but her blue-chip asset was a special bedroom technique

675, 1964

back sales depend on this process. Paperback publishers in America are not fine art patrons hiring artists to paint covers for the good of the culture: They hire artists to paint a good cover to promote sales. Commercial art must deliver the buying impulse to be really great.

It is this essential and deep mystery surrounding the buying impulse that draws many people to the cover art of vintage paperback books and to collecting illustration art. There is something magical in the images that pulls our eyes and hearts toward them, both during the original sale and when they become collectible. Collectors experience the same buying impulse in the secondary market. The books with the special covers bring top money on eBay. Look through the pages of *Illustration* magazine and feel the rising desire for quality pieces. We all are moved to own the great images.

Consider another body painting cover on the book *The Swap-In* (1968, CB570). Here is a simple image that carries the complex essence of the' 60s. There is so little in the picture, with just a very simple nude back floating in front of the quiet psychedelic swirl of a pop-patterned web. Yet it works. The love-in, the be-in, and now the swap-in. There is so much implied meaning tied to the words and the image that a buyer is pulled right into the center of the vortex. Reach out and take home the story with the promise of "all for fun and fun for all."

During the '60s, the "sexual revolution" was named as a flourishing new cultural pattern, and elements of it have become mainstream, acceptable, and fundamental to the culture. Freedoms of many sorts are now institutionalized and common. Daily life is very different now than 40 years ago. Tolerance is allowed. The secular-

◀ Original cover for *Mini Sinners*, 1968. Artwork courtesy of Ron Blum.

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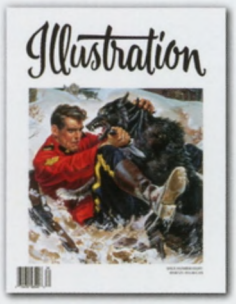

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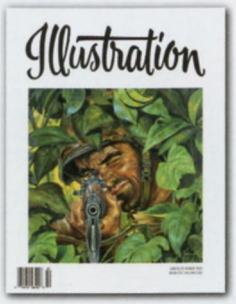

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ism of the state has become more pronounced. Marriages are easy to end—and half of them do. The most conservative form of relationships is now just serial monogamy. Enjoying the pleasures of sex is very acceptable and is even promoted by new legal drugs and conservative media. Mornings on Fox News are saturated with ads for sexual potency aids. A weekend of wild sexual experiences is now promoted by Las Vegas as inconsequential sins that can conveniently be left behind. Gays with eyes for straights are now extremely popular as arbiters of taste and fashion.

Forty years ago, the covers of the Greenleaf books were on the leading edge of this cultural shift. Each purchase of a book was another vote in favor of the modern world. When the impulse clicked, the buyer was both encouraging and encouraged.

The cover art of the books was important in letting this happen. Had the art been rude or ugly, there would have been very few new buyers signing up to support the turn. Instead, the art was pleasant. The characters were smiling and having a good time. The scenes were right out of the news stories about hip, cool people living wild and having a blast. The style of art was more realistic than not, and the featured figures were all warm and right. There was a pleasant humorous energy coming from the images that flowed off the covers into the world of the shopper.

The characters featured on the covers smiled out at us with clear eyes that hoped we shoppers would buy the book without shame or guilt, and enjoy the book as much as the figures enjoyed being on the covers.

Beyond this description of content, we can see the other aspect of the covers that makes them so great—the artwork is superb. It catches the mind, the imagination, and the heart.

The book *Lust and Consequences* (1967, PR145) has a cover showing a group of people acting out some wild scene of crazed hipsters, with blindfolds, bearded beatniks, cross-dressing ballroom dancers, a nude body-painted hand-stander, and right out front, just a purchase away, a beautiful, naked redhead responding with surprise and pleasure to the craziness behind and the shopper to the front.

This is the type of cover image that gave shoppers a reason to buy the books and enjoy the story, and effectively to enjoy a fuller life and allow others the same choice. This was the magic of the times that gives historic importance to the images on the covers of those books. This was the way the sexual revolution was fought and the victory won, one buyer at a time.

Beyond all the socio-political dynamics is the sheer pleasure the images give even when they are viewed out of that context. The novelty and subtle humor continues resonating today. The first look still gives a quiet shock of surprise that, after a few moments, subsides into a bemused smile, and we wonder what the book has to say. We still want to reach out and take a quick browse.

It must be said that adult bookstores were a small part of the general experience. Most shoppers in America never had a chance to see a Greenleaf Book. Although sales figures were excellent and rivaled best-sellers, the books were sold within the ghetto of adult bookstores, not on drug store spinner racks.

The loosening of constraints going on in the world brought new shoppers into the adult bookstores, and the covers of these books and the stories inside them gave the shoppers an easy choice to return for more. Had it been different, the shoppers would not have returned and would not have supported the cultural shift—and who knows how it would have turned out.

The covers on the Greenleaf books published in the late '60s and early '70s helped create a world with more freedoms and less constraints. It is this contribution that makes the covers so important as both commercial art and cultural memento.

Original cover for *Lust and Consequences*, 1967. Artwork courtesy of Jeff Rich.

PIN-UP ART

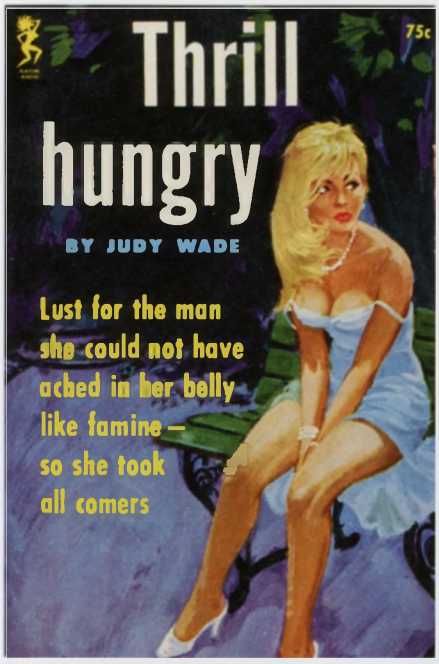
First and foremost, Robert Bonfils is an artist in the pin-up tradition. Many of the book covers had nothing more than a scene featuring a beautiful woman in a dramatic pose. He produced these throughout his career and they are spectacular.

His pin-up images seem alive, warm, and human. His gift is to take a female with what we know is an unrealistic beauty and make her seem real and possible. His deep love for women puts a huge sense of flesh into the work. The women depicted are attractive and alluring; but more than anything, they are human.

Look at these dozen covers over a six-year span and see that Bonfils has made a world class contribution to the pin-up genre.

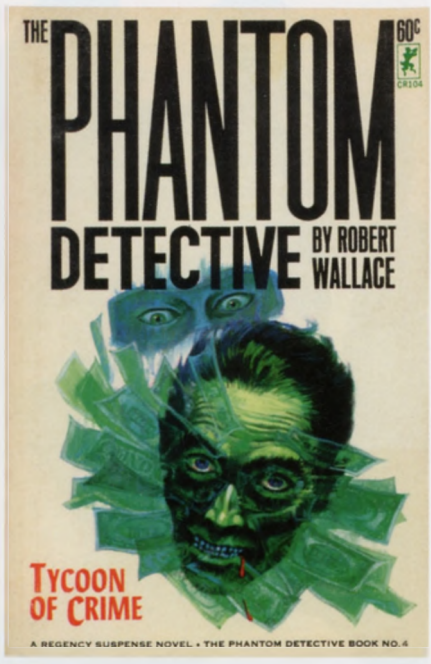
Sinners of Hwang (1965, LB1106)
Million Dollar Minx (1965, LB1109)
Nude in A Mink Raincoat (1965, LB1102)
Nylon Passport (1966, EL335)
The Sin Veldt (1966, LB1152)
The Wild Mare Affair (1967, EL368)
While the City Sins (1967, EL363)
The Lust Heiress (1968, AB418)
H Is For Harlot (1968, CA945)
Sex Queen of Texas (1969, CA962)
Kicks Kitten (1969, PR201)
Wild Iris (1970, CA1021)

The images may have existed only as covers on adult books that had limited distribution, but they will stand the test of time as great pin-up art deserving a mechanic's calendar or a deck of cards. Some of his covers were extensions to a basic pin-up figure, but they possessed additional details to create a narrative for involving the shopper and promoting a purchase.

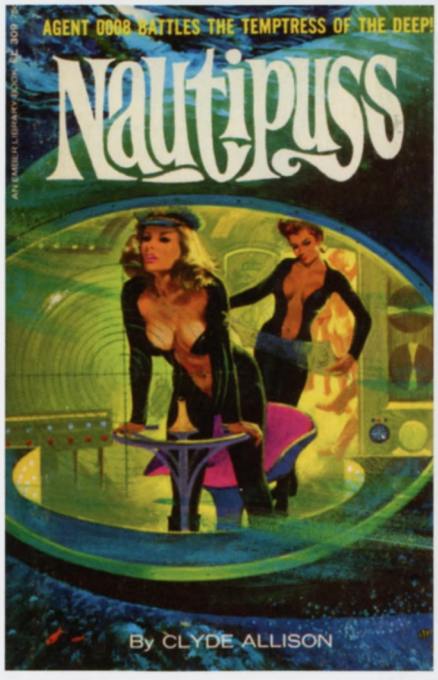


688, 1964

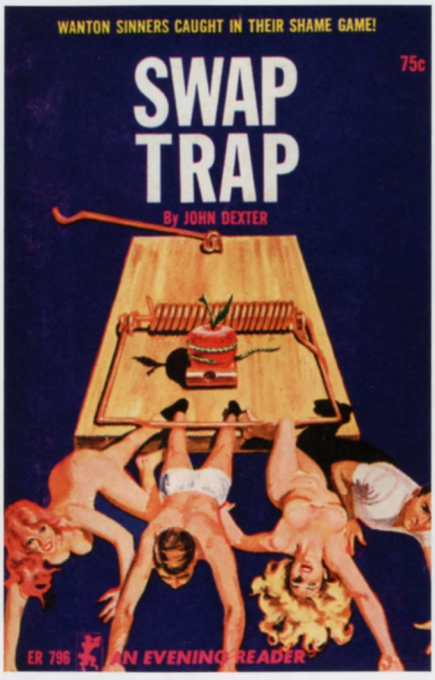
LB672, 1965



CR104, 1965



EL309, 1965



ER796, 1965

LB680, 1965

The cover of *Lust Shop* (1967, LB1185) has two of the women as active players in the background scene, but they're also smiling out at us, inviting us in. The gal in the foreground is only for us and she knows we're watching and wants us to enjoy ourselves. Admission is just the cost of the book, and who can say no to those warm smiles and shining eyes. This is commercial art at its finest.

Look at *Swappers All* (1968, CB569) and see a classic Bonfils girl in the foreground with a small group in the background. The background brush strokes and the wild yellow-green-blue skin tones of the group in back compliment the clarity and allure of the stripper in front. The bodies are simple yet correct, and the eyes and mouths smile out at us through the window of the purchase zone. As shoppers, we can reach out and grab that moment and take it home with us.

A MIRROR OF AMERICAN CULTURE

The scene on the cover of *Office Party* (1965, LB680) is the party that we always hear about but never attend. The smile on the redhead even has the fuddy duddy in accounting cutting loose. This is a book cover that aims at everyone, with safe fantasies close to daily life, and a cover that seems like a Polaroid taken last month.

It is covers like this one that had us wondering if the stories were autobiographical and the cover images a documentary of everyday life at Greenleaf publishing. Were these books true accounts that we should read as documentaries?

Orgy Beach (1968, CA947) features a cover with three couples at a vacation house with the hot and willing wives bursting out of the balcony—as well as their bikini tops. The beauty of each gal is enhanced by her glowing smile and the enjoyment of life shin-

ing out. These are strong and interesting women that would be fun to meet. A visit to that beach house is better than any other choice this weekend, and it's available for less than a dollar.

On *Harlot's Handyman* (1968, PR193), we see a strong-willed woman holding a gun over a man undressing. The colors and layout give a powerful presentation that match the turnabout theme. The boots and bikini and the sweep of the hips show that this gal is ready for business and the job won't be done until we read about it.

The cover of *Acapulco Swap* (1970, CA1019) is wonderful in its depiction of a beach holiday. Both the release and wildness of a pounding surf and the embrace and constraint of a deep ocean are reflected in the postures of the two figures in the foreground. It is a spectacular comment about a romp on a beach that could be enjoyed by buying the book.

Wife swapping became a hot sexual fantasy of the day, with the media talking about "key parties" in middle class households all over America. Greenleaf published title after title based on this theme. Bonfils did many of the covers, working the imaginary scenes into compelling images that sold the idea as potentially real and especially attractive.

Look at the smiles and body language of the people on the cover of *Swap Villa* (1970, CB687). This is a wild party going on and the people are having a great time. Buying the book is the most direct way to share the fun.

The cover of *A Game of Lust* (1968, CB575) shows an older fellow in the center of the action. Two gals are smiling out at us, inviting us in to help or replace the old fellow. The smiling eyes tell us it is allowed and encouraged by the rules of swinging, and that buying the book is an even better way to join the play.

Original cover for *The Shame Protector*, 1965

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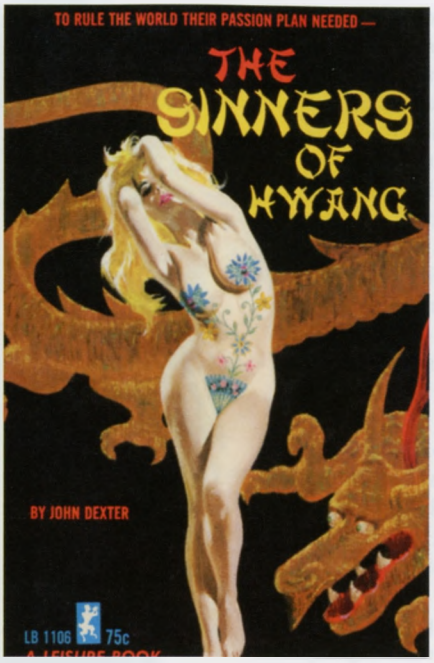
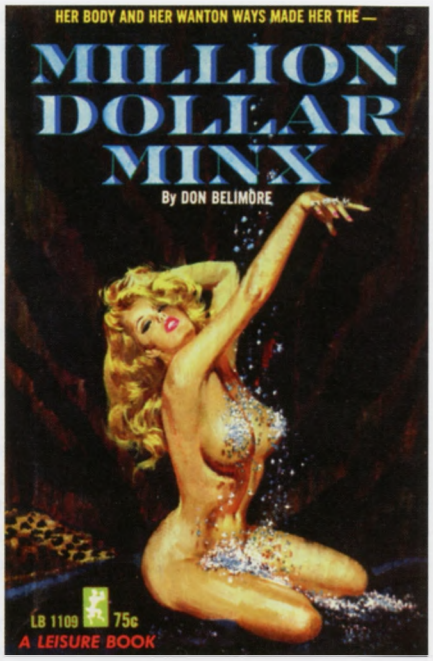
0829

LB1102, 1965



LB1106, 1965



LB1109, 1965

CR118, 1966

EL317, 1966

EL347, 1966

As the formula story line of wife swapping reached saturation, one book pushed right up to a limit of the formula before the story arcs moved back into safety. The book *Gay Traders* (1968, CB562) has a tag line hinting at the main taboo of the genre: "The trouble with swap is where to stop!" The cover image showed the key dramatic scene with exactly the right edge needed to hook anyone interested in considering that moment. It has such a cheery and smiling feel to it that it does not offend the general buyer uninterested in that part of the fantasy. Where else in the history of paperback cover art does an image deliver such razor sharp precision about potentially unappealing content—yet maintain such a bouncy good feel?

The hippy craze was a great source of fantasies for Greenleaf Publishing. Everyone was curious about hippies living the excesses of sex, drugs, and rock 'n' roll, so it was an easy reach to bring these themes into the stories. At first the theme was used as it first appeared in the culture, artistic beats that got high, then later as full-tilt flower-powered hippies.

On the cover of *Fraternity of Shame* (1966, LB1134), we see a phantasm of naked bodies inside a hypodermic needle within a sea of floating skeletons. This is a powerful image, showing both the promise of the drug's use and its deeper consequences. Are the two nudes on top grabbing the needle to pull it back and save the day, or are they using it like a pole in a strip club to entice and seduce? We'll have to buy the book to find out.

The Jazz Sinner (1966, LB1143) has a quiet cover showing a pensive guitarist and his beautiful muse. This early style of cover shows Bonfils' ability to catch a moment and convey it perfectly.

Village Hipster (1966, LB1166) shows a gal with pronounced hips—along with other pronounced attributes—in a field of tall grass. The play of words has us wondering whether the story is about the cool guy in the village ahead of his time, in touch with the beatnik movement. The gal looking up at us dreamily pulls us into picking up the book to find out.

Carnaby Consort (1966, LB1175) features a cover of an English mod guitarist enjoying a jeweled goblet of wine and a beautiful princess. The narrative in the image tells us that those exotic English musicians were having a great time, all smiles and cheer. This was the precursor to the fantasies about American counter-culture that came later.

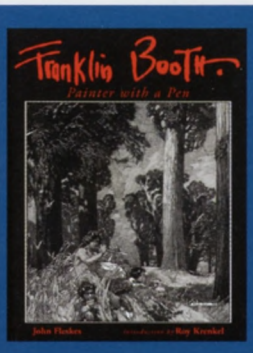
The book *Hippie Harlot* (1967, AB409) has a fun title using allitera-tion to tie together the belief that hippie chicks had loose moral behavior along with the traditional word for such a girl. The cover is a simple scene looking through a broken glass window at a pot-smoking gal with a beaming smile, waiting for us to buy the book before getting it on.

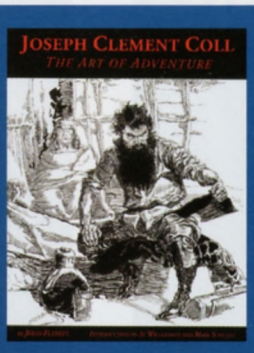
In *Mini-Swingers* (1968, CA916), the motif of England's swingers comes back into play. In this cover, the bright colors dominate the scene, making the whole thing as hot as fire. The young bird turning her head to look out at the shopper with a sultry pout is pulling us in to find out more about what is going on. We're just a purchase away from joining the mod scene and meeting these colorful folks.

The cover of *Acid Rock Orgy* (1969, PR205) shows a beach scene full of wild, swinging energy with just a few deft brush strokes in a very loose style. The title, the tag line, and the cover image combined into a solid package promising a cautionary tale about those wild hippies.

On *Sweet Lips, Swap Lips* (1970, AB1554), the use of pot was an explicit and important design element of the image. This cover reflected the widespread belief that using pot would enhance sex life and carry us into a world of pleasure and sweetness. If we bought this book, we could safely get a hit of the experience and start feeling the secret smile.

Original cover for *Swap Sweetie*, 1969





Coll's lost and forgotten art has now been collected in Flesk Publications' new 208 page, *Joseph Clement Coll: A Legacy in Line*. Most of the 235 black & white and 15 color pieces in this second volume on Coll have been reprinted for the first time in decades. Available in trade softbound and hardbound, and signed limited edition.

Also available is the first volume of the Coll-ection, *Joseph Clement Coll: The Art of Adventure*, and the much anticipated reprint, *Franklin Booth: Painter with a Pen*!

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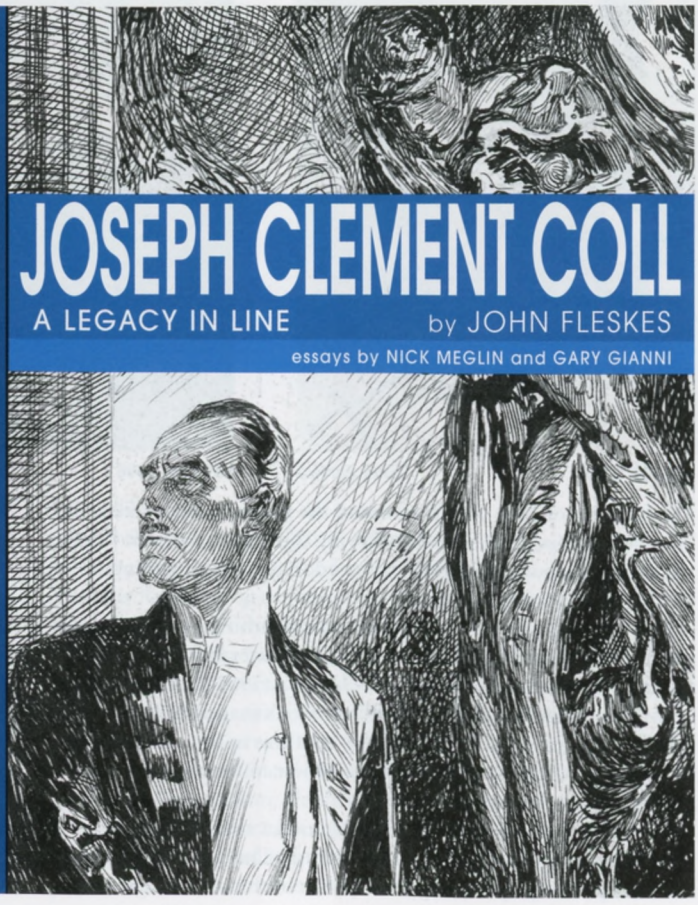
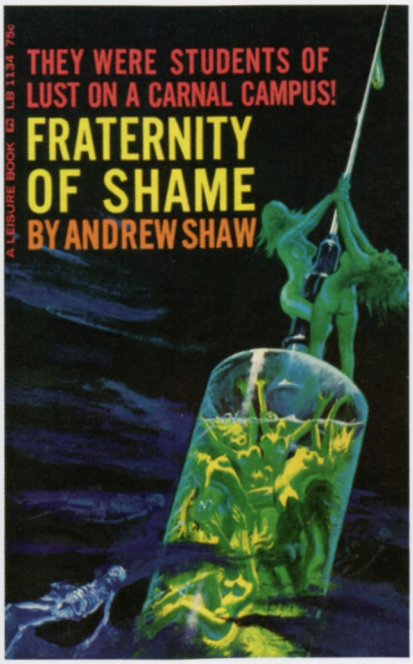


LB1116. 1966



LB1134, 1966

LB1143, 1966

LB1149, 1966

LB1152, 1966

LB1154, 1966

The Summer of Love was filtered into the mix with covers like *Swap Liberation* (1970, CB678) showing the flower-powered hippies relaxing and enjoying life. This is the book to read for getting in touch with that cosmic feeling.

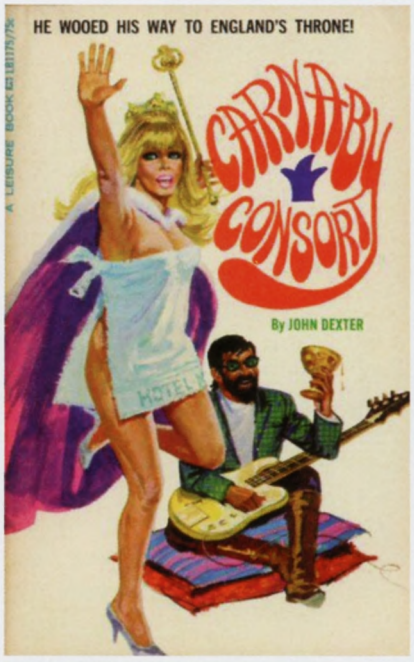
The Vietnam war was a troubling issue that hit deep into the cultural psyche of America. Greenleaf released several titles using this theme. The cover on *No Virgins in Cham Ky* (1967, LB1205) put a sexy face on that war that matched any men's magazine cover of the '50s that did the same for World War II. It was in the rich tradition of ignoring politics and the grittiness of war to focus on the imaginary pleasures that might exist.

Lust for a Green Beret (1967, CB536) used a simple figure surrounded by clapping men to attract the eye. The color of the cap is matched perfectly by the fingernail polish of the central figure. We all heard rumors about the R&R available for our special forces, and finally, here was the real story.

America's interest in sports was used to sell books too. On *Swap Sweetie* (1969, AB476), we see a beautiful redhead glowing with energy and spunk, reaching up to catch a football, smiling widely while looking back at the player in full gear about to tackle her. The glory and pleasure of a winning tackle is ours if we buy this book.

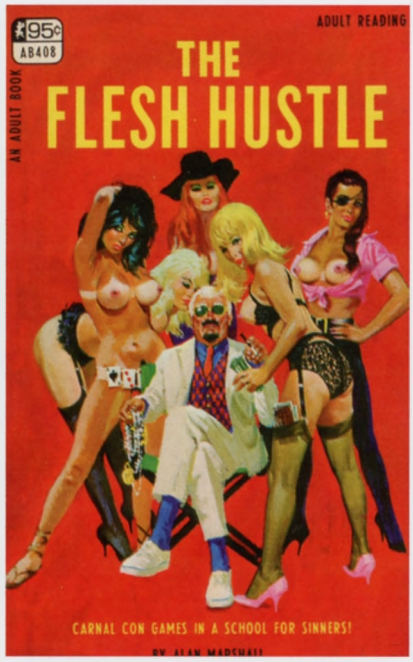
In *September Swap* (1970, CB671), we see another eye-popping and playful image with the gal's breast turned into pool balls giving us the cue to buy the book and read the story.

Many of the people at Greenleaf had roots in science fiction fandom, so this theme ended up on several titles. *The Day the Universe Came* (1968, NB1889) has a wild cover featuring bunny aliens surrounding a hapless astronaut trying to be serious. The fun-loving



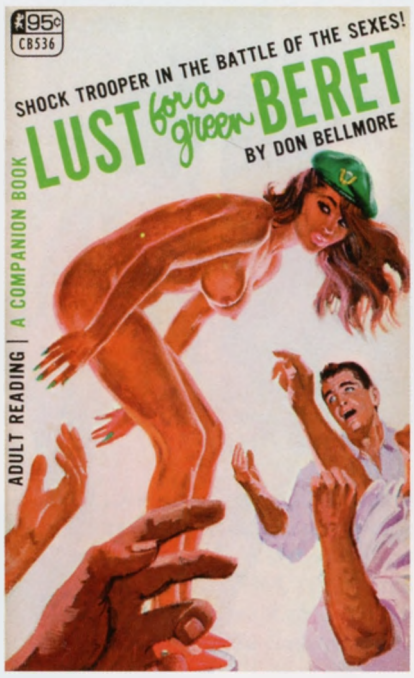
LB1175, 1966

LB1166, 1966



AB408, 1967

LB1205, 1967



CB563, 1967

AB409, 1967

bunny gals aren't having any of that, and they're looking out at us with the same message. Forget work—buy this book and join our crew. The cover of *Starship Intercourse* (1971, CB702) shows a fantasy of couples floating through open space with fish glass helmets and bikini tops looking like condoms. This was not in the tradition of hard science fiction where science was correct. The physics here was all in the imagination.

With the Civil Rights Act of 1964, segregation was officially ended. It enabled curiosity about interracial sex to surface and this theme was taken up by Greenleaf Publishing. *Strange Affair* (1966, LB1149) featured a muscular black man in the background intensely considering the lovely blonde in the foreground. Her eyes are showing a sidelong glance back while she holds her hands in a thoughtful pose. This is the breaking of the ice that the shopper can follow in detail by buying the book.

With *Swappers' Rights* (1970, AB1513), the interracial theme had advanced to allow full citizenship within the swapping fantasy. "Black is Beautiful" gets a sexy and safe meaning that lets it echo about in white suburbs without fear.

Look close at *The Swapping Urge* (1970, CB682) and note the fine layout and use of contrasting colors to create the dramatic moment. It is a simple scene with a powerful message to match the tag line on the cover—"no prejudices."

With *Swingers on Board* (1971, AB1558), the race fantasy had reached full integration. Neither the story line nor the cover image point to the mixed races of the swappers. They are all just having a wild time, smiling and enjoying themselves. The good humor and playful fun on this cover leads the shopper to dive into the book

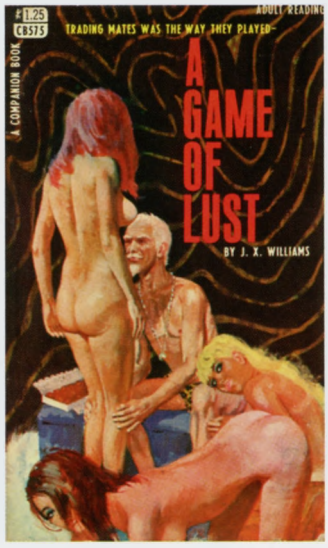
CB545, 1967

HIS EMPIRE RANGED FROM ROCKETRY TO ADULTERY, AND HIS YES-MEN'S WIVES JUST COULDN'T SAY NO!
THE LUST SHOP
By CURT ALDRICH
A LEISURE BOOK

LB1185, 1967

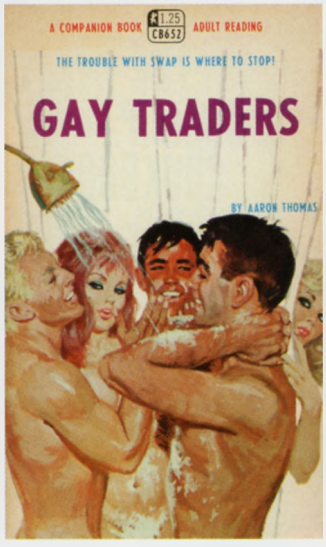
CA947, 1968

CB569, 1968



CB575, 1968

AB418, 1968



CB562, 1968

CB570, 1968

and participate. This is one of the highlights in paperback cover art, featuring top levels in all its aspects. It has exceptional colors and layout, an interesting scene, great figure art, and a positive atmosphere that exudes fun, tolerance, freedom, and inclusion. We're all on board for these.

When dealing in fantasies, there is always crossover along the soft edges. *Saki & Swap* (1971, CB705), shows a couple through a bamboo screen behind a potted bonsai-like plant, implying a Japanese man with his lovely blonde.

The '60s sexual revolution included a full spectrum of increased pride and freedom of expression. Gay men were active and increasingly out in public. Stories to catch their imagination were put into play. Greenleaf was an early leader in publishing titles with a gay theme and the cover art on these titles delivered the special juice to help them jump off the rack.

The Man From C.A.M.P. (1966, LB1154) was the first title in the "Man from C.A.M.P." series. The cover is bright and attractive, showing a hip young guy in a mod suit and boots walking his poodle. He floats in front of an energy field of vibrating psychedelic colors shimmering off the edges into infinity. This is a classic of '60s pop art that just happened to be released as a paperback cover. It could have been in a New York City gallery and gotten widespread acclaim. Instead, as a book cover, it did its magic, giving everyone an excuse to pick up the book and sample the story.

This series included a cookbook entry, *The C.A.M.P. Cookbook* (1969, PR220) with a simple but colorful cover showing the hallmark good cheer and smiling face that supported a purchase even if the content wasn't as wild as other books in the shop.

One of the stranger covers ever seen was a Christmas release in the Man from C.A.M.P. series called *Holiday Gay* (1967, CB545). The cover shows a close up of two Christmas tree ornaments that reflect the actions in the room. The shopper is seeing a room full of ding-dong-dandy Santas and elves frolicking with holiday cheer. It is a perfect cover for the season.

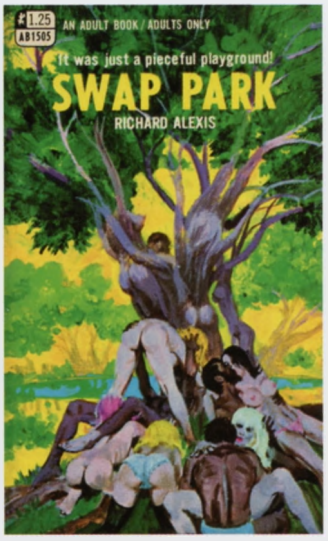
At one point Greenleaf published a series of gay-themed stories that featured simple covers showing the head of the main character from the book. Bonfils was the artist on many of these books. *Waco's Boy* (1972, PR362) is a great character study of a Texas farm boy that could be in a regional museum in North Texas if not on this cover.

Alien (1972, PR363) uses green skin color and bright red lips to contrast with the otherwise normal look of the alien. This is one of many images that Bonfils did using a color palette in the Van Gogh tradition to produce a fantastic picture in an impressionistic style.

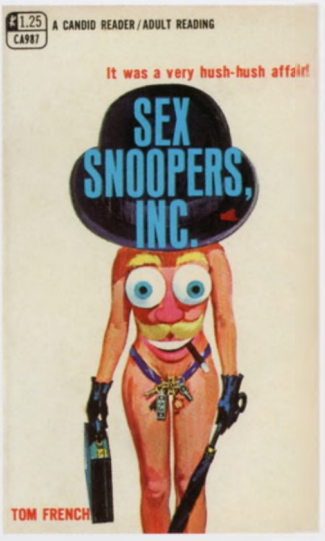
◄ Original cover for *Harlot's Handyman*, 1968

CB584, 1968

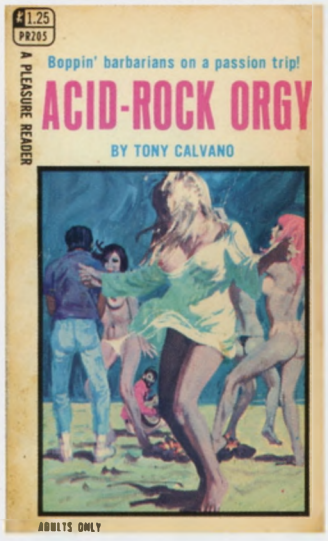
NB1889, 1968



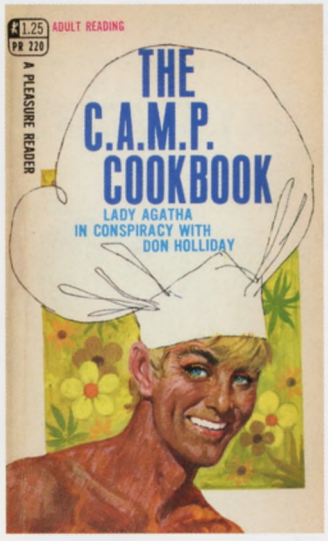
AB1505, 1969



CA987, 1969



PR205, 1969



PR220, 1969

CA1019, 1970

CB671, 1970

The cover of *Sin Is Where You Find It* (1966, LB1122) is an understated image of unleashed passion. A gal is carried away by both feelings and a strong man, floating toward a field of corn tassels. There is interesting tension between the dark clouds and the dark field with a bright section of sky holding them apart, while lighting the gal's torso as an offering to the pagan god of fertility.

In the mid-'60s, Greenleaf published some books that were reprints of stories that first appeared in the pulps during the '30s. These were not adult in nature. They featured cover art by Bonfils that demonstrate his skill at doing action-adventure scenes.

Phantom Detective, The Vampire Murders (1965, CR101)
Phantom Detective, Tycoon of Crime (1965, CR104)
Dr. Death, 12 Must Die (1966, CR118)
Dr. Death, The Gray Creatures (1966, CR121)
House of Living Death and other Terror Tales (1966, CR143)
Death's Loving Arms and other Terror Tales (1966, CR147)

Greenleaf did a few novelizations of movies in the mid '60s that featured cover art by Bonfils. *Orgy of the Dead* was an Ed Wood movie that is recalled only for that, and *Queen of Blood* is a forgotten gem. The books and especially the cover art are much more memorable than the movies themselves.

Orgy of the Dead (1966, GC205)
Queen of Blood (1966, GC206)

Greenleaf published a series of books that were satires on the James Bond government agent theme. These were well-written and funny stories by William Knowles writing as Clyde Allison about the secret agent triple-oh-eight. This 0008 series had 20 titles and featured some spectacular cover art by Bonfils. These were the start of the Bonfils style being set loose at Greenleaf. The books were full of puns and wild humor and the covers for them were just as wild, full of flash and style. It was on these that he first demonstrated his imagination and powerful drawing style that would appear on his later book covers.

Nautipuss (1965, EL309)
The Desdamona Affair (1966, EL317)
For Your Sighs Only (1966, EL329)
Mondo Sadisto (1966, LB1160)
The Sex Ray (1966, LB1174)
Roberta The Conqueress (1966, LB1176)

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Rolf Armstrong, 1931
Green River Soda Girl
Pastel on Board

Henry Clive, 1921
Intoxication
Oil on Illustration Board

Victor Tchetchet, 1950
Pin-up Glamour Girl Toasting
Pastel on Board

Earl Moran, 1949
Marilyn Monroe as
Spanish Girl
Pastel on Board

Rolf Armstrong, 1935
The Hollywood Venus
Pastel on Board

Raphael Kirchner, 1900's
Original Art Nouveau
Kirchner Girl
Watercolor and Charcoal

Adelaide Hiebel, 1932
Hiawatha's Honeymoon
Pastel on Stretched Canvas

Albert Beck Wenzell, 1897
Victorian Beauties w/ Angels
Watercolor on Board

Henry Clive, 1934
Moon of My Delight
Oil on Canvas

Henry Clive, 1910-1920
Zigfield Follies Showgirl
Oil on Canvas

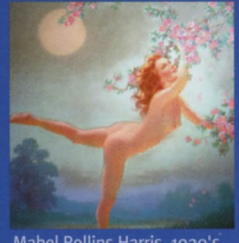
Victor Tchetchet, 1939
Art Deco Archer Girl
Oil on Board

William Krieghoff, 1905
Cover for Cosmopolitan
Gouache on Illustration Board

Rolf Armstrong, 1919
"Tell Me Why" Sheet Music Cover
Pastel on Sandpaper

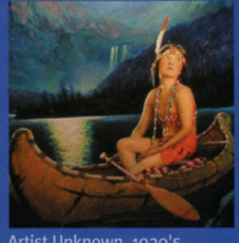
Henry Clive, 1937
American Weekly Cover
Pastel on Illustration Board

Earl Moran, February 1948
"Is My Face Red?"
Pastel on Illustration Board



Mabel Rollins Harris, 1920's
Art Deco Nude & Cherry Tree
Pastel on Stretched Canvas

Charles Sheldon, 1910-1920
Zigfield Follies Showgirl
Pastel on Paper



Artist Unknown, 1920's
Indian Maiden in Canoe
Mixed Mediums

Charlotte Becker, 1937
Child Sleeping with Toy Rabbit
Oil on Canvas

Sam Cherry, September 1940's
Cover for Detective Tales Pulp
Oil on Stretched Canvas

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Original cover for *Queen of Blood*, 1966

Original cover for *Starship Intercourse*, 1971

Original cover for *Swap Beast*, 1969

The overriding aspect of Bonfils' covers during the late '60s is the sense of humor and playfulness that they exude. Some went beyond just playful and ended up surreal, with images bizarre enough to be called hallucinations but within a narrative framework and under artistic control.

Swap Trap (1965, ER796) is an early entry in the wife-swapping theme when conditions demanded that the story line include remorse. The cover shows two couples caught in a mousetrap baited with the apple from the garden of Eden, snake and all. Bonfils paints an abstract narrative giving the ethical framework of the story while still making us smile and wanting to read how they got to this point.

Swap Park (1969, AB1505) shows a group of swingers under a tree that is really a transforming thing made up of the bodies, changing slowly into the tree.

Sex Snoopers, Inc. (1969, CA987) shows a woman's torso with breasts as eyeballs and a face drawn on the rest of her body. It repeats the hallucinatory image of breasts becoming eyes and pool balls that is seen in other images but does so in a new way that melds staid business images of hat, briefcase, and gloves with the bizarre eyes to give face to the specter of bureaucratic snoops caring about our bedroom life.

Spicy Meatball Swap (1971, CB697) shows the characters as the topping on a plate of spaghetti. This image is so over the top that there is nothing to say about it except "wouldn't you want to read the story?"

After considering the covers that Bonfils did for Greenleaf during his peak years, we can look back to his early days working for Newsstand Library and other publishers to see his early skill at doing attractive cover art.

Original cover for *Psychic Swap Slave*, 1969 ➤

Sex Kitten (1960, Newsstand Library 517)
Blonde Danger (1960, Newsstand Library 522)
Agreement to Love (1960, Newsstand Library u126)
Arrivederci, Ava (1960, Newsstand Library u132)
The Woman Chaser (1960, Newsstand Library u137)
Like Crazy Man (1960, Newsstand Library u144)
Commit the Sins (1961, Newsstand Library u165)
Sinful Cowboy (1961, Newsstand Library u173)
Venus of Lesbos (1961, Newsstand Library u176)
Sexy Psycho (1962, Newsstand Library u183)
Platinum Blonde (1962, Dollar Double 952)
The Beatniks (1962, Dollar Double 955)
Million Dollar Tramp (1963, Playtime Reader 629)
Lesbian Hell (1963, Playtime Reader 654-s)
Office Orgy (1963, Merit Book 658)
Assignment Seduction (1963, Merit Book 6m406)

Bonfils' first cover for Greenleaf was in 1962 in the style that was used by Greenleaf at the time, *The Sadist* (1962, NB1629).

COLLECTING BONFILS IS STILL A PIONEER EFFORT

This magazine has featured many articles about artists who worked in the mainstream field of paperback covers. It has paid respect to the well-known greats in the field: Avanti, Saunders, Maguire, Gregg, Hooks, and more.

These artists worked for publishers with huge distribution and mainstream presence. Paperback collectors have access to every single book and cover done by these artists. Their body of work has been collected and annotated. It is possible to build a checklist of every book with art by the particular artist, and to see the image and even to buy a copy of the book. Many paperback collectors have complete runs of Signet and Bantam and Ace and Dell books, producing a basic set of covers for tracking the work of most paperback artists. However, no known paperback collector has a complete run of all the books published by Greenleaf. No known collector has a copy of every single book having a Bonfils cover. In fact, there are still many books with a Bonfils cover that have not been seen by *any* collector.

Although the books had a profound effect on the culture, very few copies of the books remain extant. If we view paperback cover art as similar to limited edition prints, then today many of these images have editions of less than 10. This article is the first time that some of book covers have been seen by many collectors. A few of the books are truly scarce and they demand a good price when they come up for sale at conventions or on eBay.

THE MAN

Bonfils retired from commercial art after his work at Greenleaf and became a quiet citizen pursuing a normal life. He continued working in fine art, gaining a strong reputation within the community of artists who know him. Only recently has the paperback collecting community been able to find Robert Bonfils, learn that he goes by Bob, and let him know that his body of work as a cover artist is respected and popular.

Both Earl Kemp, the editor of the Greenleaf Publishing books, and Bob Bonfils have been attending the spring paperback collectors' show in Los Angeles for several years. Bob is following in the tradition of Carl Barks and is taking on commissions to reproduce favorite covers for fans who are interested.

During the past few years, I've come to know Bob and have really enjoyed the experience. Bob has a gentle humor and quick, kind

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◀ Original cover for *The Swap Philosopher*, 1970

Playcraft 7

UAC 11003

UAC 11029, 1963

UAC 11017

UAL 3290, 1963

MG 25191, 1952

MG 25154

MG 25140, 1951

EP 1-3178

MG 20314, 1957

MG 20315, 1957

MG 20092

Fling #7, 1958

smile while maintaining an earnest professional eye toward his work.

He says he had specific orders at Greenleaf to avoid images having explicit sexual content. This gave him the freedom to paint the covers he did, exploring the leading edges of pin-up art in the late '60s.

He has explained to me that he works best when painting from copy or photos, in the tradition of many figure illustrators. When we look at an old cover together, he turns it upside down and comments on the layout design and the brush strokes while I'm straining my neck to enjoy the scene that is shown.

Bob is completely unconscious of the surface view of the images, not understanding the fan curiosity about scene selection and inspiration for the wild events pictured in the paintings, or the sense of fun that the images capture.

The production schedule of Greenleaf Publishing was intense. The artists were under tremendous time pressures to get new cover art done on a weekly and subweekly basis. Bob delivered hundreds of top-level covers under this tight scheduling. With this kind of pressure, creative work is done by instinct, and out of necessity, using at-hand inspirations.

So where did Bob get his inspiration for the cover images? I think he just draws what he loves. He loves beautiful women and enjoys drawing them. During that period, there was someone special around him who was fun and human and who infused his life with pleasure. The universe provided him the gift of that love along with his painting skills and the place and time to mix them. The result was a lasting impact on the culture and a huge legacy of cover art that all of us can enjoy.

Bob's career at Greenleaf ended 30 years ago and he's had an active life since. He's been a trooper letting fans drag him back in time to view all the books he did back then, and he only cringes occasionally now when he sees some work that he'd rather

not dwell on. It's amazing that he can recall any work that he did during any given week over the many years of deadline pressures all those years ago.

While working with him to identify artists on the Greenleaf books he has looked at thousands of covers that might be his work. Some he can recall clearly and on others he has to look at the brush strokes to see if they are his rather than some other artist who worked at the time. At some point, Greenleaf Publishing recognized the value of a Bonfils cover and asked the staff artists to emulate his style.

Bob has continued to exercise his artistic abilities, expanding his master skills by doing fine art. He has won top painting awards at local shows and his work has been shown in many galleries. His current work involves typical scenes that mark fine art, such as landscapes and portraits. His touch in using a simple brush stroke to capture a detail of light or color is amazing.

The most surprising thing that has come from visiting with Bob during the past few years is the discovery of the rich professional life he had before doing paperback covers. He worked at the Norman Art Studio in Chicago during the fifties and was quite prolific. Bob did many covers for Mercury Records during the '50s, starting with their 10-inch releases early in the decade and continuing on through the late-'50s working on their 12-inch releases.

Dinah Washington (1951, Mercury MG-25140)
Richard Hayman — Memories of You (1952, Mercury MG-25191)
Del Vikings — They Sing...They Swing (1957, Mercury MG-20314)
500 Miles to Glory (1957, Mercury MG-20315)

He painted almost 30 record jackets for United Artists in their series of recordings of popular literary readings called "Tale Spinners for Children." He delivered a cohesive style to the series and many of the covers show the grand imagination and technical skill that would later shine. United Artists liked his work and had him do covers for many of their musical artists too.

Alice in Wonderland (1963, United Artist UAC-11029)
Cleopatra (1963, United Artist UAL 3290)

His artwork was used on several lunch boxes, so far not identified, and he did spot illustrations for Chicago newspapers. He did one magazine cover for the men's magazine *Fling* (1958, *Fling Magazine* Vol 1 Number 7), and many interiors for that magazine and others.

Bonfil's version of the Quaker Oats man

Bob created the art work of the Quaker Oats man currently used on all Quaker Oats products, as described in his letter to the editor in *Illustration*, Volume 2, Number 5. Around the Norman Art Studio he had acquired a reputation for doing a great job of copying art. When the original oil painting of the Quaker Oats man by Haddon Sundblum had become badly deteriorated, Bob was called in to redo it. He used water paint on illustration board to copy the original oil painting exactly, and this is the version of the image that has been used in their advertisements ever since.

All of this Bob did before becoming the greatest ever artist of paperback covers, measured by the number of top level covers done over a rather short period, and the effect of those covers on increasing sales, and the impact of those sales on American culture.

It is my pleasure to tell this story to the public and to share my enthusiasm for the artist and his work.

—© 2004 by Robert Speray

Illustration Art

Paperback - Magazine

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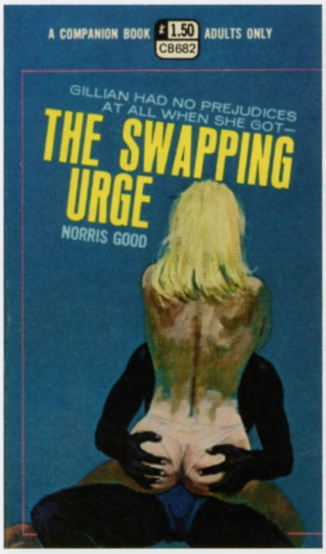
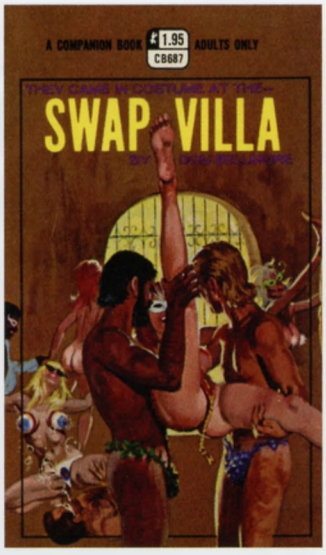
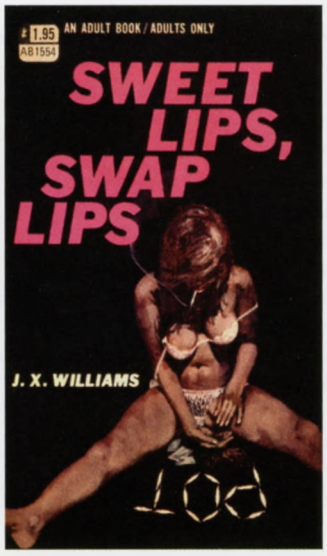


CB682, 1970

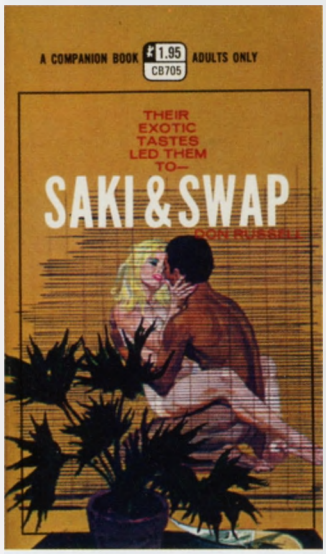


CB687, 1970

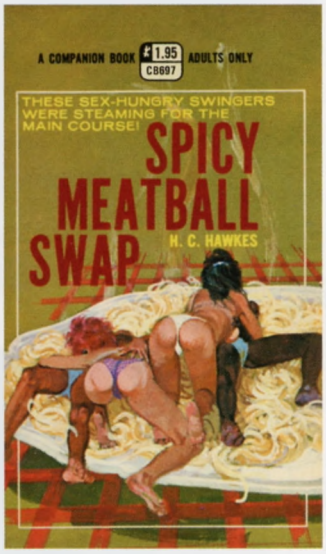


AB1554, 1970

AB1558, 1971



CB705, 1971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SPICY MEATBALL SWAP
H. C. HAWKES

CB697, 1971

PR362, 1972

PR363, 1972

Bonfils

BY LYNN MUNROE

They're still out there, spread all across San Diego County. Sure, some have moved and some have died. But the Big Boss lives in a mansion in Palm Springs now, a mansion paid for with the millions he made in San Diego in the '60s and '70s. But many of his employees—the men and women who worked for Greenleaf Books on Mission Gorge Road in San Diego—are still living here, now retired or working elsewhere.

My fellow paperback collectors Bruce Brenner and Robert Speray and I are fans of the books made in San Diego, especially those with the colorful, flashy cover art. There are thousands of these books, with names like Greenleaf and Corinth and Nightstand, and many of the best covers were painted by one man, the art director at Greenleaf named Robert Bonfils. My friends and I used to talk about locating Bonfils, figuring that he had to be living somewhere in the San Diego area. But we were told more than once by various collectors and book dealers that Bonfils was a reclusive figure. Eventually our interviews (which blossomed into a friendship) with Greenleaf editor Earl Kemp led us to an introductory meeting with Bonfils, who sure enough still lives in a suburb of San Diego.

We learned that Bonfils was unaware of his fans out there: collectors seeking his original art, book dealers trading his work at conventions, and people buying and selling his work on the Internet. There have been a lot of good things that have come out of our successful search for Robert Bonfils, but perhaps the sweetest has been the opportunity to convey to him how many people over the years continue to respond to the brilliance of his work. He told us that years ago, "serious" artists looked down on paperback artists and vice versa. Although there is still some of that elitism in certain circles, for the most part the passing years have only increased the appreciation for vintage American art done for the covers of sexy, adult-themed paperbacks. "Vintage sleaze" has become something you can look up on eBay, and one of the great masters of that genre was Robert Bonfils.

Robert Bonfils was born on February 25, 1922 in Kansas City, Missouri. Although he shares the name of a famous French artist, Bonfils is not French. His father was a Sicilian who changed the family name from Bonfiglio when he arrived in America. He was a ladies tailor and dress designer by trade and started his own busi-

ness. Eventually the readymade clothing evolution put him out of business. He consequently married one of his workers, a seamstress, Mildred De Mayo. They had two children Gloria, who became a nurse and Air Hostess, and Robert, who decided to become an artist and someday work for Walt Disney.Robert was a student of the Chicago Art Institute, and he learned his trade at the art agencies of Chicago, rubbing elbows with some of the great illustrators of the last century. He parlayed his gift for painting beautiful women into work at paperback lines like Newsstand Library and Merit, which ultimately led to a job offer from William Hamling at Nightstand Books (later to be known as Greenleaf). When Hamling moved his operation from the Chicago area to San Diego, he offered Bonfils a raise and a position as art director. Bonfils moved west, and lovers of great illustration were then blessed with hundreds of eye-catching, breathtaking, mind-boggling cover images of every imaginable fantasy blonde, brunette, and redhead. On those covers, our dreams became art.

Robert Bonfils, San Diego County, April 1968. Photo by Earl Kemp.

At Greenleaf, Bonfils worked with editor Earl Kemp throughout the '60s creating a now-celebrated "San Diego style" on hundreds of covers—often as many as 10 a month. Other artists were brought in and taught the style. In the '70s, as the business underwent massive changes, they went off in different directions. Now both retired, Kemp and Bonfils are still great friends, appearing together as guests at the Los Angeles Paperback Show. Earl Kemp said: "In the decade that Robert Bonfils and I worked—and played—closely together, both of us were so busy and overscheduled that neither of us noticed that he was the world's greatest cover artist. That fact became resoundingly clear through hindsight."

We noticed that Bonfils was very relaxed and casual when discussing human sexuality; an approach that is quite apparent in his artwork, where happy couples (or happy groups) appear to be enjoying life. They are smiling and sunny and open—a vivid contrast to other adult books of that era, which seemed to suggest that sex was dirty, shameful, or something sick. The women turn their heads away in shame on all the books published by one of his competitors (although there is a theory that this happened because the staff artist there was so bad he couldn't draw a believable face). Bonfils' covers are a bright celebration—a liberation—and perfect icons of the swinging, swapping '60s.

We asked Bonfils if it was true that his wild covers reflected the daily life of the staff at the Greenleaf offices. With a smile, he joked, "No. Only half true."

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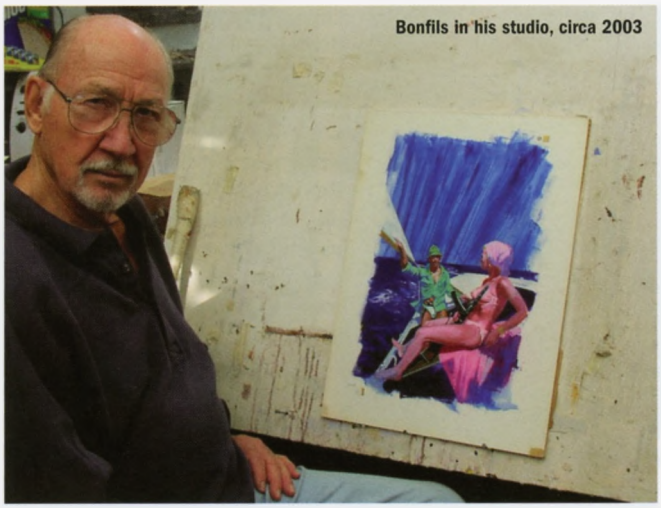

Bonfils in his studio, circa 2003

About Myself

BY ROBERT BONFILS

CHILDHOOD MEMORIES

I had some shady relatives in Kansas City. My uncle was a bootlegger during Prohibition. He made whiskey in his bathtub and became a millionaire drilling oil in Texas and Oklahoma. He also had something to do with the first Coca-Cola machines. He was an amateur prizefighter and one time floored his stepson when he caught him cheating on his wife. I always looked up to him as a child, especially when he came to visit. He gave Gloria and myself a big shiny fifty-cent piece, a fortune in those days. When we went over to his house we always had to go to his back yard and see his bird dogs. They were tethered to a clothesline. He untied them and called to the dogs to come over to us, but they would never move, thinking they were still tied up.

My father went to see almost every opera that existed when he was in New York. At home in Kansas City, Missouri he would listen to the opera on the radio. I also liked it and would lay on the floor listening and at the same time copy all the newspaper comics.

Mom used to say, "Bobby will be a great artist someday," but in grade school during the art hour, I was drawing a ship in the ocean and my teacher criticized it, hurtfully saying, "Bobby you will never be a good artist." It discouraged me for a while, but I endured.

In Junior High School I earned a good reputation as an artist, so much so that when I did a nasty drawing of my principal in a bondage scene and stuck it in a girl's locker, they knew who to look for. I vividly remember my mother crying in his office, begging him not to expel me.

In my senior high school (Northeast High) there were five of us guys in the same art class of Mable Newitt who were getting all the top honors. Bill and James Teason, Mort Walker (Beetle Bailey), and Joe Chris Smith. We entered a National Scholastic Art Contest and won several prizes. All of us were successful in the future. Bill did numerous Agatha Christie book covers, Jim illustrated dozens of schoolbooks, Mort made a fortune with his comic strip, and Joe managed a successful art agency in Los Angeles.

Going back a couple of years, the Teasons and myself were very close although always competing and trying to outdo each other in art. It sharpened our abilities considerably. We also chased around together. We became Eagle Scouts. In comparison to the well-heeled scouts today, all we were able to afford were scout shirts, a tie, and a merit sash. The meetings were held in a church basement. Our Scoutmaster Mr. Thomas was a skinny, wiry guy in his '40s. He smoked a pipe and always yelled "points off" at us if we did something wrong. One time he was coming out of the meeting room and caught a snowball in is face, knocking the pipe out of his mouth. I got 20 points off. One time we were camping in the rough and everyone had to bring something to make a stew with. While the pot was going, some smart aleck threw a big rock that landed in the stew, and guess who got 20 points off.

Later, we joined a Boy's Club and were on the swimming team. Our coach, Ray Stumph, had big buckteeth. When he laughed it sounded like a donkey. He had a name for each one of us...Big Butt, Skinny Ass, Chicken Sh.., etc. After workouts at night, several of us would sneak down the alleys of a nearby red light district and peak in the windows of prostitutes and drug addicts. A couple of my covers for paperbacks reflect those experiences.

The National Scholastic Art Awards gave the Teasons and myself scholarships to the Kansas City Art Institute. Other artists we mingled with were Ken Riley (Western Artist) who is a relative of the Teasons, Jackson Pollock, a struggling beginner, Harry Fredman, who has a large art agency now, and of course Thomas Hart Benton, who spent most of his time painting masterpieces and lecturing. My girlfriend was a school model and posed for him.

Benton loved Italian food and often went to my Aunt Corti's house for spaghetti dinners. She always wanted me to meet him but I refused. Everyone was aping him and I didn't want to be influenced. I did learn a few things from his lectures. A system of organizing a painting using repeated lines, shapes, curves, and angles.

World War II came along and all of my buddies and friends enlisted. Hardly anyone our ages was left in town. I was sent to Aberdeen Proving Grounds in Maryland. I tried to get assigned to training aids but was turned down. I ended up in artillery, the worst division in the Army. I remember being in mud up to my ankles in a rainstorm, trying to hoist heavy artillery and parts. Since I was an "artist" they had me painting equipment. One day the sergeant told me to spray paint a tank. When I asked what part, he said, "Just paint the whole damn thing." I did just that. I was so frustrated doing something I didn't like, that I sprayed the outside, the inside and the "whole engine." The sergeant flipped when he saw it and got some paint thinner on the engine while I stood by and watched, smirking.

I was transferred to the training aids art department the next week with the rest of the "dumb" artists. I eventually ended up in Texarkana where my talent came in handy making a fake pass to get out of camp every weekend. I hated guard duty like everyone else. You were out there stupidly guarding a compound without carrying a firearm. One time I was snoozing in a parked Jeep and keeping one eye open for the officer patrol. I saw his lights coming around the compound I was guarding and I jumped out, started running to get to my post, and forgot about a five-foot ditch ahead. I had a real good fall and when I finally got there, mud faced, the lieutenant just laughed at me. He knew I had been goofing off.

AFTER THE WAR

Jim Teason was a medic and became a prisoner of war during the Battle of the Bulge. He told me his teeth turned green for lack of care. When he got back he married his girlfriend immediately. I got a job doing watercolor furniture newspaper ads, but we both knew all artists had to hit the big cities to establish a career.

Bill Teason went to New York, Jim and myself to Chicago. One of the first must do's was to look up Harry Fredman. He had established himself as one of the best artists in town. We marvelled

Original cover for *Seaport Stud*, 1967 ➤

at his smooth style and beautiful skin tones on his figures. He couldn't do much for us but just seeing his work inspired us and got our juices going.

Teason and I had made a few art samples previously and started to carry our portfolios around to the agencies. We lived in a boarding house in one room. Both of us didn't exactly like the awkwardness of sleeping together. We later rented a hotel room with two beds that overlooked a courtyard. One morning we were looking out the window and noticed a shade being pulled down by a totally nude woman. Jim coaxed me to go down to her room and get acquainted. Gullible me hurried over picked up the newspaper at her door and knocked. When she opened it I became tongue-tied and all I could say was, "Here's your newspaper, lady." She said thanks with a queer look on her face as I walked away red-faced.

We did the starving artist bit existing on crackers and peanut butter. Our persistence paid off about the time we were quite depressed. We got keyline jobs in a couple of studios. The pay was around $30 a week, enough to pay rent and graduate to Wimpy Hamburgers.

I worked for a boss that did beautiful still life watercolor ads. He gave me small jobs occasionally. One time I had to draw a figure with a derby hat. There was no reference material. He felt like teaching me a lesson in research and made me go to a costume store and rent one. I was pretty upset because the money came out of my own pocket. Later on I made a painting in a semi-cartoon style for a contest depicting a "Frankie and Johnny Theme." He told me not to submit it. I did anyway and it won first place. The antagonism continued between us, so I left.

I moved around to a few more small studios and still went home every night to work on art samples good enough to get into the big art agencies. Teason had also moved up the ladder, bought a home, and brought his wife up from Kansas City, Missouri.

I rented a small two-room apartment with a bath down the hall. An agency that published a John Robert Powers newspaper column gave me enough work to afford a larger rental with a bath over looking the "L" tracks.

I kept searching for the ultimate, working in a top art agency to gain professional knowledge and experience. Finally, Stevens, Hall, Biondi accepted me as an apprentice. It was a top agency representing some of the best illustrators in Chicago. Tom Hall, Howard Forsberg, Bob Abbet, Francis Chase, Bill Baker, and others. I failed miserably on my first job, a girl swinging under a tree. I had no experience handling depth. All my art samples were good renderings of heads and figures but I didn't know how to place figures in space. Francis Chase took the time to help me in spatial composition. He gave me a small preliminary wildlife painting he did for a magazine story, and I still have it.

It was exciting watching professionals work. They had little tricks that you could pick up by being around them and asking questions if they allowed it. I have to admit that my style is probably a reflection of all these experts with a bit of my own originality. In turn most of the Chicago artists in those days were influenced by earlier geniuses like Haddon Sundblom, Fredrick Mizen, Gil Elvgren, Hayden Hayden, Coby Whitmore, and Harry Anderson. Before them came N.C. Wyeth, Howard Pyle, and the great Robert Henri, my idol.

The agency folded finally. I found a job with an art agent as a freelancer in his stable on a 60-40 commission. His name was Jack Kapes. He was aggressive and provided me with a regular volume of housewife-advertising-type ads. After a couple of years there I decided to go on my own. I found space with two brothers, Jim and Bill Neebe, in a building with a girls dance studio above us. We had our own photo darkroom. I kept trying to coax a couple of the curious girls from upstairs to watch me "develop film," but never got anywhere.

We illustrated a lot of institutional books, but the work was very boring. I did have a couple of rewarding accounts doing covers for Mercury Records and Miller High Life beer ads. Art Talmadge, the manager of the record company, had a son who was an art agent and supplied me with work also. The album covers were easy to do because they furnished all the photographs that I worked from.

The Neebes and I moved to a different location and started our own art agency. Bill was doing most of the selling. Jim specialized in scratchboard art and was the best in town. I was having trouble with one particular story illustration so Bill asked Leroy Neiman to take over the job. Leroy had a studio close by and the three of us would eat lunch together several times a week and shoot the bull. We went up to his studio one time when he had just finished a Matador painting. I offered to buy it but was refused. It was one of his first full size paintings. 35 years later I went to the Hotel del Coronado in San Diego to an autograph signing cocktail party for him and was very taken back because he didn't recognize me. I was bald by then so I can't blame him. If there is a next time, I'll wear a hairpiece.

The partnership broke up and I kept freelancing on my own. Four new artists came in and shared my space. A couple of paperback (sleaze) publishers looked me up because I had a reputation doing a good female figure. Stanley Schrag had Playtime Books and two bothers (Sorren) owned Merit Books. They wanted a particular scene so I had to take photos of my wife to use for a twisting, agonizing female tied to a tree. It reminded me of the bondage sketch I almost got expelled for drawing while still in high school.

William Hamling of Greenleaf paperbacks called on a referral from Schrag. His artist, Harold McCauley (who had worked in Sundblom's studio at one time) had retired to Florida where he passed away. Hamling was moving his publishing company to the West Coast and was looking for a qualified artist to handle the volume of work anticipated. I was given a shot at it not knowing his intention was to convince me to go with the company. I painted four covers in a short time and was immediately offered $25,000 a year including paying for the move. My wife said let's go. We had a going-away party for dear friends and had one of them sell our home and other investments.

Earl Kemp, Hamling's editor, and myself were sent ahead to San Diego. We set up new offices. Even though I was older than Earl, he was like a father who knew all the right things to do. Everything went well and was ready for Hamling. When I was doing covers, type was needed for titles. We bought a photo type machine for the run of the mill lettering needs but I felt a little class would help. We hired Harry Bremner, a good designer and excellent hand-lettering artist, as Design Director.

I felt the McCauley covers were monotonous even though the art was good. We needed to create a format that came close to top quality paperbacks but still keep the sleaze flavor that connected with the voyeurism a certain kind of buyer was looking for. The ugly art and demeaning situations on the shelves those days were so cheap, book buyers were probably embarrassed just to carry them around.

Besides changing the format, we also calmed them down. The Feds were breathing down Hamling's back and I was instructed to eliminate or cover up the nipples on breasts. On a book titled *The Pink Box*, I painted the genital area in vivid detail so we had the printer blank it out with an opaque square.

Original cover for *Sin is Where You Find It*, 1965. Artwork courtesy of Ron Blum. ➤

IN THEIR CARNAL VENDETTA THEY DISCOVERED —
SIN
IS WHERE YOU FIND IT
A BERKLEY BOOK
By JOHN DEXTER

Deserted Truck, New Mexico, 1998

Lake Henshaw Area, East County San Diego, 1998

The amount of work became very demanding, nerve wracking, and tedious. I averaged two or more covers a week. The editing department furnished a short synopsis describing the gist of the story and I had to use a little imagination beyond that to enhance the cover even if it wasn't an accurate portrayal. At first Hamling asked me to submit four color sketches and ideas on each cover. That effort took a lot of time, trying to accumulate clipping material and ideas was the hardest part of the job. It was a waste when three of the ideas were thrown away. Later on, one idea was sufficient.

There were times when the right clips could not be found so taking Polaroid shots of my wife helped. In some situations putting a body together using legs, arms, rear ends, faces and breasts from different clips was the last resort. Even then the angle, wrong perspective, different light source, etc. made faking a chore. Reversing a photo with a mirror and holding it while painting required a little expertise. Total inventing or faking from your imagination puts the images in the realm of fine art, but these covers fall in the commercial art category and had to be very explicit.

HOW I WORK

The fun is in the execution. Trying to arrive at a nice design along with a good idea is an enjoyable challenge. Sometimes I could hardly wait to throw the paint on. You have already begun to visualize what is going to be done and the trick is to work fast enough before the original conception evaporates. Acrylics dry fast permanently, which allows working over mistakes. I asked Crescent Cardboard to come up with a hot press illustration board with a slight tooth and they complied with a No. 115 Hot Press surface that allowed an artist to glide over the board fast without absorbing the paint like Cold Press does.

If I could find a good copy for a large central figure, slapping it in the enlarger was a lead pipe cinch. Correcting photo distortion was always necessary. Most of the smaller figures were just sketched in roughly. I never liked to put too much pencil detail because changes were always made while painting. After sketching the figures, a light halftone pattern was laid over all the figures followed by deeper halftones and demi-darks. Detail always came last, along with heavy darks. I think most artists work that way. To give everything a three-dimensional look, rounding out the figures can be done but only to a certain degree. The closer the painting comes to two dimensions, the more impact it will have, like an abstract silhouette. When it comes to color, I'm sloppy. When my mother used to cook, more flour and bits of food would end on the kitchen floor than on our plates. My globs of paint start out in a neat warm and cool circle but ten minutes later it would be a hodgepodge of bleeding colors, soon brushes, paint tubes, erasers, and pencil clippings would be on the floor.

The burden of doing so many covers was too much for one person. Another artist, Ed Smith was hired. He was excellent at detail and good drawing. Other artists freelancing picked up some of the volume, Darrel Millsap, Robert Kenyon, and Tomas Cannizaro. Each guy had an unusual style so we had a good variety.

As time went on I began to burn out after turning out over 1,000 paintings. I would come to work without any desire to paint. My interests were more in fine art and I didn't mind the anticipated pink slip. I've always wanted to get into a medium that would allow more expression, like oil.

I had several four-drawer files loaded with clippings used throughout my career including some nude photos of my wife. She insisted upon destroying them. I was fed up with commercial art and tired of "clipping dust," so I put all the files in the back of my pickup and got rid of everything at the county dump. To give myself a cushion, some IBM stock and a canal lot in Florida were sold. A Jeep and bulldozer also went. The dozer was used to maintain a dirt road and deepen a pond on a piece of land we used for escape. It was wild and rugged. A wildlife sanctuary was established attracting deer, racoon, eagles, gamebirds, bobcats, ground squirrels, and even coyotes. To make a very long story short, we were feeding most of the animals every weekend with discarded food from dumpsters from any store that had surpluses. It was the worst thing we could have done. A piece of land can only support its natural wildlife inhabitants. Feeding them is a no-no. They become too dependent on your welfare and multiply too fast. They fight each other viciously over the leftovers. Fortunately a wildfire came through destroying everything, including our small trailer. Although the foliage and trees came back, we learned a lesson... don't fool with Mother Nature.

Another lesson I learned is "don't go into the restaurant business." I bought a small fast food place and named it Taco Loco. We had great food but couldn't compete with the lower wholesale food costs large chains enjoy. It folded and the name was sold for $1,000.

I had kept over 100 old covers and sold them at a swap meet for $5 each. They were signed Trebor Slifnob, my name backward, for nostalgic reasons. The subject matter was considered untouchable in those days and few people were interested. Forty years later the paperbacks are collector items.

One day Earl Kemp called and informed me a book collector by the name of Robert Speray admired my artwork and had collected several hundred paperbacks with my name on them. I was never proud of being a sleaze artist until then. Soon after, Speray, Kemp

and another avid collector Bruce Brenner became the best of friends and formed a business venture.

In order to venture into the fine art field, it was impossible to just jump into it. It had to be a whole new approach. Realistic style was a handicap. It's too smooth and exacting. I needed to loosen up. It took me a year to change and enhance my style with large sculpturing brush strokes with mixtures of color. Detail and form had to be suggested rather than explained. Most of the painting is done with a flat brush, but a pointed one is still needed. Suggestion is ideal but, if your have to tell an observer what you are trying to do, it's hard to sell. Satisfying yourself is fine but knowing someone loves your work gives you a better ego boost.

It's a rare occasion to be recognized as some sort of arrived artist at my age. I was hoping to make a better name for myself in the fine art field before this secluded past sneaked up on me. Robert Speray, Earl Kemp, Bruce Brenner, and Lynn Monroe had enough faith in my work to devote their valuable time furthering my reputation. I gratefully appreciate our close friendship and acknowledge the fact that they and Dan Zimmer are totally responsible for my exposure in this great, informative magazine.

BONFILS ON ART AND ARTISTS

I like to describe myself as an artist who got by on being able to render well. Most of the art training went down the drain at the Kansas City Art Institute. I fell in love with a student model and spent most of the school time making love instead of learning. I could never make a good drawing from a live figure, and that includes almost no interest in bone structure or anatomy. I've always loved to look at the beauty of a female figure or a male from an aesthetic standpoint. I might add that I very seldom painted a figure or portrait from real life. The only outdoor landscape painting ever made was in my youth, watercolors of old houses and bluffs in Kansas City, Missouri.

So really, my whole commercial art career was spent using photographs as an aid. All artists do it, and did it. That doesn't make you less of an artist. A photograph is never three dimensional, so knowing how to correct that flaw is an art. Composing is a more difficult and creative art.

Norman Rockwell was a good example. He had professional photos to work from but he was one of the greatest designers, composers, and craftsmen of our time.

You do have to love something to keep doing it. The female body is a masterpiece; every curve, every limb, and every buttock, breast, and crotch was made to attract a male. An ugly woman with a beautiful body will still fascinate the male. A pretty face and body does more. Trying to create a composition using human figures has been a challenge and pleasure, as long as viewers are impressed in some way.

— © 2004 by Robert Bonfils

Robert Speray lives in San Jose, CA. He is webmaster at www.robertbonfils.com, where fans of Robert Bonfils can go for more information.

Lynn Munroe lives in Orange CA with his wife Rachel and sells paperback books at http://lynnmunroebooks.tripod.com.

Bruce Brenner currently lives in Vancouver, Wa. An avid paperback collector since the '60s, he has a website featuring many cover artists, including Robert Bonfils, at www.vintagepbks.com.

Special thanks to Ron Blum and Jeff Rich, who provided transparencies of original art for use in this article, and to Earl Kemp for providing photos.

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BEECHMIII

MEN'S ADVENTURE MAGAZINES IN POSTWAR AMERICA

THE RICH OBERG COLLECTION

By Max Allan Collins and George Hagenauer

Excerpted from the forthcoming book
Men's Adventure Magazines in Postwar America
published by TASCHEN GMbH

Men's adventure magazines flourished during a time of rapid change for illustrators. The rise of popular magazines in the nineteen teens and '20s had sparked a golden age of illustration in America; not only were most magazines' covers and stories illustrated, but their burgeoning pages of ads were often gorgeous works of art in themselves. Top illustrators such as Norman Rockwell and J. C. Leyendecker became household names. Commercial illustration became a common currency in mid-century, American popular culture.

The illustration field was evolving, however. Beginning in the late '30s, with the advent of Life and Look magazines, American publishers increasingly used photographs in place of illustrations. Advances in printing technology soon made the reproduction of even color photos more economical for both the magazines and their advertisers; illustration assignments from prestigious, high-paying slicks such as *The Saturday Evening Post*, became more and more scarce. Meanwhile, the pulp fiction magazines that had dominated the newsstands for 30 years were either dying or shrinking to a smaller, digest-style format as more people turned to television for easy, escapist entertainment.

Following the shift in the fine art world, and to provide an alternative to the realism of photography, mainstream magazine illustrations in the '50s and '60s moved away from realism to more abstract and conceptual art; Andy Warhol's simple, bold line work made him a successful illustrator before he began his fine art career. Sophisticated skin magazines like *Playboy* tended toward more avant-garde illustrations and a vaguely hipster aesthetic and, by the '60s, were as likely to run an image of an abstract wooden sculpture as a realistic painting.

In contrast, the men's adventure magazines—under whose outrageous surface beat a conservative heart—leaned toward a representational style, which lent an air of verisimilitude to their fantastic subject matter. Furthermore, these images were beyond the reach of any camera; they sprang directly from the fevered imaginations of the magazines' editors and the artists they hired. With hundreds of issues published yearly, the adventure magazines provided a new market—and final refuge—for many illustrators steeped in realism.

Despite their obvious talent, few illustrators became rich or famous working for the adventure mags. Paychecks were usually meager, publishers neglected to credit the artists, and some even discouraged the signing of work. This was functional, anonymous art, which publishers often intended to reuse in later issues, sometimes with a measure of over-painting to change the scenes slightly. (After publication, the paintings were usually returned, not to the artists but to his agent, who would sometimes resell them. Thus, a single image might appear in several different magazines owned by different publishers.) In some cases, the artists themselves preferred anonymity, figuring that illustrated rape fantasies would not exactly advance their careers in other markets. For latter-day enthusiasts and scholars, these uncredited covers and interiors can be frustrating, as publishers were more likely to credit interior illustrations. Though this book

Men's Adventure Magazines In Postwar America

◀ Original cover for *Fury*, February 1956, by Tom Beecham

O.K. for Men, December 1958. Artwork by Lou Marchetti.

Real Men, December 1958. Artwork by Vic Prezio.

emphasizes cover art, many cover artists remain anonymous while their colleagues who specialized in interiors can often be clearly identified.

While a few of the artists were "slumming" from the slicks (Joe Little and Geoffrey Biggs, for example), and some limited their commercial work primarily to men's adventure magazines, most were former pulp, paperback, or comic-book artists.

More than any other, the style of pulp fiction magazine covers—narrative, lurid, and colorful—set the tone for the art of the sweats. Thick magazines printed on cheap pulp paper, they were put out of their misery during the early '50s, largely by their own offspring: paperback books. These had gained popularity during World War II since they required less paper to produce—a boon in an era of wartime shortages—and were easier to carry in soldiers' backpacks.

During the '40s and early '50s, some companies were publishing both pulp magazines and paperbacks, which provided opportunities to serialize the novels in the magazines and, in some cases, recycle old pulp paintings as paperback covers. More often, however, the publishers simply hired pulp artists to execute new covers in the old style. As the pulps declined and disappeared, many artists continued working on paperbacks, supplemented by illustrations for men's adventure magazines.

It was an ideal match. The artists were accustomed to delivering highly competent work to tight deadlines and at very low rates. They were also versatile, having painted hundreds of narrative detective, western, and horror covers in another life. Rafael DeSoto, George Gross, and Robert Stanley were particularly influential in the earliest years through the early sixties. Norman Saunders contributed heavily to the sweats from 1955 until around 1970.

Many paperback artists of the '50s and '60s also contributed cover art to the men's sweat field, often for the same publishers. A key influence was Frank Reilly of the Art Students League, a nonprofit art school in New York known for its progressive approach. Reilly had been a student under Harry Bridgman at the League before assisting Dean Cornwall with his murals and later working as a freelance illustrator. Among his students were such future mainstays of the paperback and adventure magazine fields as Stan Borack, James Bama, Mel Crair, Rudy Nappi, and Robert Schulz.

Occasional contributors to the sweats included top paperback-cover artists such as Ron Lesser, Joel Malmed, Robert Abbett, Phil Berry, Robert Doares, Tony Kokinos, Bob Larkin, Bob Maguire, James Meese, Barye Phillips, George Mayers, Ray Johnson, Howell Dodd, Tom Ryan, and Sam Savett (many working through agent Ed Balcourt). Artists known for their work for science fiction paperbacks who moonlighted in the sweats included Milton Luros, Ed Emsh, Leo Ramon Summers, John Schoenherr, Mel Hunter, and Ed Valigursky (the latter also provided covers for *Popular Science* and *Modern Mechanix*). Richard Powers, best known for abstract science fiction paperback covers, also produced loosely drawn pen-and-ink illustrations for Martin Goodman's magazines, in sharp contrast to the standard gouache interior paintings of realistically rendered sweaty hunks and busty babes; this probably contributed to Powers's short career as a sweat-mag artist.

Many artists worked for both comic books and men's adventure magazines, often put out by the same publishers. After the Comics Code was implemented in 1956 and the industry imploded, a few artists became editors or publishers: Bernard Bailey, creator of *The Spectre* for DC Comics, worked as an editor for *Real*, and artist L. B. Cole published several magazines, also contributing covers similar to the comic books he had produced.

Primarily, though, comic-book artists produced interior artwork, both paintings and pen-and-ink drawings. A. C. Hollingsworth

◀ Original cover for *Man's Life*, November 1958, by Will Hulsey

and Timely/Atlas's Sam Kweskin worked briefly in the field, as did humor artists Don Orehek and Vic Martin, who contributed realistic paintings, and "good girl" comic-book artists Matt Baker and Rey Isip. The '50s Marvel western artist Jack Keller appears to have done work for Stag under the name John Keller; and Jack Davis, the legendary EC Comics/*Mad* artist, provided humorous illustrations while making his transition from cartoonist to major illustrator. Regulars from EC Comics included Jack Rickard and John Severin; from Marvel, Jim Mooney and Paul Reinman. Frank Bolle, Lou Cameron, Louis Glanzman, Charles Sultan, and sex cartoonist H. W. Johnson also contributed.

Brief biographies of the major artists of the genre follow...

JAMES BAMA

A gifted painter, Bama produced some of the finest men's adventure illustrations. He began painting paperback covers in 1950, producing over 450 in his career. (His striking series of more than sixty covers for Bantam's reissues of the Doc Savage pulps featured veteran model Steve Holland, who posed frequently for Norm Eastman and other men's adventure artists.) While still in his 40s, Bama left the illustration field to start a new career as a fine artist. In 2000, he was elected to the Society of Illustrators' Hall of Fame.

TOM BEECHAM

Better known for his career as a serious wildlife artist, Beecham painted a variety of adventure subjects, especially for Weider's *Fury*.

RUDOLPH BELARSKI

Belarski's artistry spared him from a life in the coal mines. At age 12, while working as a slate picker in Pennsylvania, he drew a picture on a mine wall, inspiring his boss to reassign him to the front office, drawing safety posters. He began working in pulps in the late '20s and is best known for his run on the "hero" pulps, *The Phantom Detective* and *Black Bat*. In 1948, he made a smooth transition to paperback covers for Pines Popular Library. Men's adventure magazines were a secondary market for him, for which he produced mainly interiors for titles like *For Men Only*, *Man's Illustrated*, and *Man's Conquest*. Belarski spent his last years as a teacher with the Famous Artists School.

STAN BORACK

An alumnus of *Zane Grey's Western* magazine, Borack produced hundreds of paperback covers and countless men's adventure covers and interiors, especially for Martin Goodman.

GIL COHEN

Cohen entered the field in the late '50s, working mainly for Martin Goodman, but also for *Argosy*, *Adventure*, and, later, *Outdoor Life*, among others. He is best known for his covers for the bestselling *Executioner* paperback series.

CHARLES COPELAND

A prolific Goodman magazine artist, Copeland produced hundreds of striking (usually two-tone) interior illustrations, especially in the '60s.

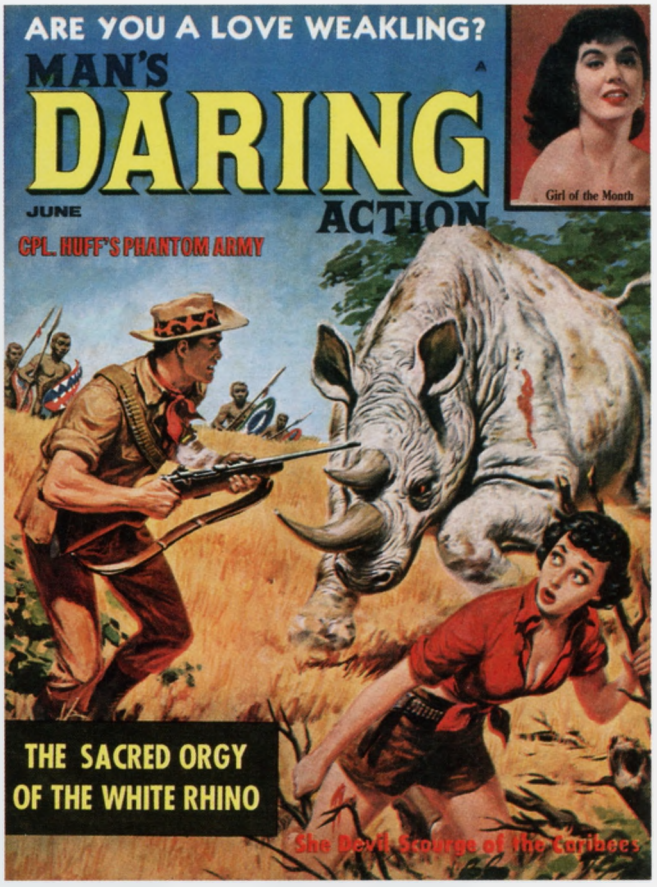
MEL CRAIR

Crair was discovered by Pocket Books art director Sol Immerman. He provided many illustrations for various men's adventure magazines, from *Male* to *Man's Epic* and *Valor for Men*.

SPREAD: Original interior art for *Male*, August 1961, © Gil Cohen

EXOTIC ADVENTURES of a LADY "CRUSOE"
Jane Dolinger's Intimate Report on Her Primitive Idyll
IND.
ESCAPE
TO ADVENTURE
The Man Who Couldn't Be Hanged
THEY BEAT THE RACES FOR MILLIONS
MAR. 35¢
SIBERIAN TERRORISTS GRABBED MY GIRL
THE INCREDIBLE ARCTIC ORDEAL OF GEORGE DOMBECK

Escape to Adventure, March 1959. Artwork by Victor Olson.



Man's Daring Action, June 1959. Artwork by Clarence Doore.

RAFAEL DESOTO

DeSoto was born and grew up in Puerto Rico before moving to New York city to study art. He worked for a number of years as a freelance artist before he painted his first pulp cover for *Top Notch* magazine in 1932. His pulp covers, mostly published by Henry Steeger in Popular Publications' detective, Western, and horror pulps, featured his attractive wife posing as many of the terrified women. In 1953, DeSoto tried paperback covers and men's adventure magazine covers and interiors for publishers ranging from Steeger and Martin Goodman to Literary Enterprises. The sweats would be a major outlet for his talents up to the mid-'60s, when he left illustration to take a job teaching anatomy and composition at the State University of New York, in Farmingdale. He retired in 1974, but continued private teaching at the South Bay Artist's Association and at his home. He passed away in 1992.

CLARENCE DOORE

After working on the Weider Brothers' *Safari* and *Fury*, Doore defined the style of early Stanley Morse titles (*Battle Cry*, *Real Men*), moving them into more and more outrageous subject matter and striking designs. Doore's prior experience was quite diverse, including interior drawings for *Open Road for Boys* in the '30s and occasional cover paintings for Ziff Davis's *G.I. Joe* comics. He apparently used his wife or a relative as a model, since the same blonde with a page-boy hairdo turns up repeatedly in his pictures.

JOHN DUILLO

Duillo entered the field late, making up for lost time by providing a number of the most extreme torture covers of the '60s for Robert Sproul and Emtee/Reese. His paperback art spans a wide range of genres, including detective, Western, and bodice-ripping romance.

NORM EASTMAN

While he dabbled in paperbacks, Eastman is best known as one of the most influential of the artists in the men's adventure field. Born, raised, and trained in classical painting in Canada, he eventually made his way to New York, where he produced over two hundred of the most outlandish covers of the '60s and '70s, notably on Nazi and biker themes. His masterful interpretations of editor B. R. Ampolsk's sadistic cover concepts for Emtee/Reese transformed the look of the sweats and made him one of the most imitated artists of the period.

Original interior illustration for *Man's Conquest*, June 1960, © Norman Saunders

◄ Original cover for *World of Men*, September 1968, © Norman Saunders

Original art for *Bluebook*, August 1965, by Mel Crair

SEVEN WAYS TO IMPROVE YOUR SEX LIFE
BATTLE CRY
JAN K 35¢
The "impossible" plot that almost succeeded
THEY TRIED TO CAPTURE NEW YORK
Not even the most perfect body is proof against a gun...
THE STRIPPER WHO WENT TOO FAR

Battle Cry, January 1961

The trade secrets of the world's most highly competitative business.....
SALESGIRLS FOR SEX!
BATTLE CRY
MARCH 35¢ K
Stripper deluxe, Jenny Lee explains her slant on life...
"IT'S WHAT'S UP FRONT THAT COUNTS!"
VICE-KING OF THE PERSIAN GULF COMMAND
Accidents! Suicides! Murders! They're all in a day's work...
CORPSES ARE MY BUSINESS

Battle Cry, March 1961. Artwork by Vic Prezio.

BASIL GOGOS

Gogos produced a large number of cover and interior illustrations for Henry Steeger, Pyramid Publications, Stanley Morse, Martin Goodman, and others. He is better known, however, for a small (but memorable) series of cover paintings for *Famous Monsters* in the early '60s.

GEORGE GROSS

Gross began painting for lurid detective pulps in the '40s. He also contributed covers to true-detective magazines before settling in as a paperback artist in the following decade. While Gross produced many Western covers for Dell, he is best known for his sexy cover paintings on sleazy digest paperbacks of the mid-'50s. His images of women made him a natural for the men's adventure field, where he worked for many publishers, the rare artist who contributed to *Argosy* and *True* as well as lower-end sweats such as *Man's Conquest* and *Real*.

WILL HULSEY

Hulsey painted covers and interiors for a number of publishers—most notably for *Man's Life*—before assisting art editor Milton Louis and editor Harold Straubing at *True Men Stories* (the first series of *True Men*, before Stanley bought it and dropped the "Stories"), home of such classics as the rabid flying squirrel cover.

EVERETT RAYMOND KINSTLER

The pulp and comic-book artist noted for his detailed pen work contributed to Martin Goodman's magazines; today he is a major American portrait painter, counting presidents among his subjects.

Gerald McCann, whose comics line work was similar to Kinstler's, also drew for the sweats, as well as producing some memorable covers for *Detective World* and other true-crime magazines.

MORT KÜNSTLER (a.k.a. Emmett Kaye)

Künstler was at the top of the game in this genre, putting incredible detail and accurate descriptions of uniforms, weapons, and settings into his paintings, even when illustrating the likes of "The G.I. Who Raided Saigon Sally's Sin Barracks." Beginning in 1954, he created hundreds of Magazine Management's best-painted covers. His art has appeared in major magazines, such as *National Geographic*, *The Saturday Evening Post*, and *Newsweek*, and his commercial oeuvre also includes film posters and advertising work. He is now considered to be one of the premiere fine artists in the U.S. painting historical subjects.

JOHN LEONE

Leone was a prolific contributor both to sweats, such as *Challenge for Men* and *Male*, and to paperbacks, especially westerns.

LOU MARCHETTI

A prolific and respected paperback-cover artist, Marchetti also produced numerous interior illustrations for Martin Goodman's magazines and others, such as *Valor for Men*. He is believed to be the artist who invented the gothic-romance paperback cover.

BRUCE MINNEY

A commercial artist who contributed to the Martin Goodman line as well as other publishers in the field in the '50s and early

Original cover for *Men Today*, January 1973, © Norm Eastman. Courtesy of Norm Eastman.

◄ Original cover for *Adventure*, August 1962, © Rafael M. DeSoto. Courtesy Rafael M. DeSoto Estate.

NOREM

MAN'S
HOW DO YOU RATE AS A LOVER? TAKE LOVE TEST
DARING
35¢
SHOCKING EXPOSE: HELL IN A BLUE BIKINI !
NOV.
A
THE NUDE GYPSY AND HER LIVING DEAD
GEN. YAGISHI'S SECRET ARMY OF NAKED U.S. GEISHA GIRLS

Man's Daring, November 1962

BIKINI BEACH: THE WICKED RIVIERA—The Story that Made Frenchman Blush
ADVENTURE
STILL ONLY 25¢
THE MAN'S MAGAZINE OF EXCITING FICTION AND FACT
DECEMBER
A. CONAN DOYLE'S
GREAT PHOTO DRAMA
THE SHARKS OF BIR ALI
HOW MUCH DO YOU KNOW ABOUT WOMEN IN LOVE?
The Truth About Woman's Sex Habits
BY DR. A. J. BURSTELN

Adventure, December 1962. Artwork by Norman Saunders.

sixties, Minney excelled at historical subjects. He produced scores of paperback covers, with an emphasis on Westerns and historical adventures, before retiring to become a fine-arts ceramicist.

RUDY NAPPI

In the early fifties, the much-admired Nappi worked diligently to produce paperback covers (including many digest-size sex novels) and illustrations for men's adventure magazines, mainly for Martin Goodman or Monroe Froehlich, Jr. He is best known, however, for his covers for the Nancy Drew detective series, 150 of which he painted from 1953 on.

EARL NOREM

Entering the field in the '60s, Norem produced many of the better-painted Nazi and communist covers of the era, primarily for Martin Goodman. Years later, when Goodman's Marvel Comics decided to produce a more adult line of black-and-white comics, Norem became one of its premiere cover artists. Memorable covers include those for *Savage Sword of Conan*, *Tales of the Zombie*, and other titles wild enough to put a twinkle in a retired sweat editor's eye.

VICTOR OLSON

Olson mixed paperback work for major publishers (notably Ace Books) with a wide range of illustrations for men's adventure titles, such as *Adventure* and *Wildcat Adventures*, many of which had exotic, South Sea island themes.

JULIAN PAUL

Paul contributed covers to Martin Goodman's paperback fiction line as well as to Pyramid Publications, which published *Man's Magazine*. Most of his paintings, however, were for Goodman's titles in the adventure market.

SAMSON POLLEN

One of the more prolific artists for Martin Goodman's *Stag* and others, Pollen also produced a number of gritty, noir-style paperback covers.

WALTER POPP

Popp primarily produced interior paintings, many set in exotic lands. He worked for a wide range of publishers, including Martin Goodman and Stanley Morse.

Original interior art for *Man's Book*, March 1972, by John Duillo

◀ Original cover for unknown publication, 1965, © Earl Norem

norm eastman

Interior art for *Stag*, July 1973, © Samson Pollen

BOB POWELL

Powell, whose comic-book career dated back to the late '30s (*Sheena: Queen of the Jungle*), sought refuge in Martin Goodman's and other sweats after the comic market crashed.

VIC PREZIO

Vic Prezio's work has been identified in over 22 different magazines from numerous publishers. He produced both covers and interiors on subjects as varied as the magazines themselves.

AL ROSSI

Rossi worked for Bantam and Signet painting paperback covers, while doing illustrations for Martin Goodman and other publishers.

NORMAN SAUNDERS

After a start painting fanciful sci-fi covers for Fawcett's *Modern Mechanix* in the late '20s, Saunders began to work for pulp magazines in the 1930s, while attending painting classes at night with the noted American illustrator Harvey Dunn. Saunders' covers appeared on the under-the-counter *Saucy Movie Stories* as well as detective, science fiction, and western pulp magazines from 1934 through the 1950s. The artist made the transition to paperbacks, and also painted covers for many comic books such as *Tom Mix* and *G.I. Joe* during the "pre-code" era. Saunders produced a lot of art for the men's adventure magazines from the early 1940s. Most of his men's adventure jobs were for Martin Goodman, Stanley Morse, Henry Steeger, and Sterling publications from the 1950s until the 1970s. He is probably best known today for illustrating the *Mars Attacks* and *Wacky Packages* trading cards.

HARRY SCHAARE

Schaare, a prolific paperback-cover artist, also produced many illustrations for the sweats. By the '80s he was working for *Reader's Digest* and other, more mainstream publications.

MARK SCHNEIDER

Schneider was an artist primarily associated with the magazines of New York publisher Adrian D. Lopez, though he also provided art for *South Sea Stories*. He produced covers as well as interior illustrations—the latter often done in what looks to be grease pencil. In a field marked by highly realistic painters, Schneider's art stood out for its primitive approach, akin to that of Ben Stahl and Reginald Marsh, only without their talent. Today he is best remembered for his unusual compositions, his rather crude paintings being popular among fans of '50s and '60s outsider art such as the large-eyed children painted by Walter and Margaret Keane.

ROBERT SCHULZ

Childhood illnesses confined Schulz to bed, where his art and imagination were his only release. His paperback covers mirrored much of his men's adventure work for Sterling and Martin Goodman—war, adventure, and Western stories. He died of a heart attack in 1978 while working on a series of paintings entitled "Man's Place in Nature."

SYD SHORES

Shores was the rare comic artist whose contribution to the sweat field was in the realm of painting covers, though he also produced many interior illustrations. He worked for years for Marvel Comics

◄ Original cover for *Men Today*, October 1963, © Norm Eastman

Original interior art for *All Man*, September 1965, by Syd Shores.

A visit to the famous Pigalle of Paris
THE STREET WHERE SEX IS KING
BIG
ADVENTURE
A dope peddler's story: I AM AN OPIUM TRADER
I found THE LOST TREASURE of KING SOLOMON
MALIBU: VICE CAPITAL OF THE WEST

Big Adventure, June 1961.

(taking over *Captain America* from Jack Kirby in 1941), but his sweat-mag artistry went mainly to other publishers, notably Stanley Morse's *Man's Adventure* and other titles. Shores returned to Marvel Comics in his later years, often inking over the pencil drawings of other artists.

ROBERT STANLEY

Stanley was a latecomer to the pulps, producing covers for some of the last westerns as well as the *Zane Grey's Western* digest. The look of the Dell mysteries of the early '50s was largely defined by his covers for Brett Halliday's popular detective yarns, which featured the artist posing as private investigator Mike Shayne. In the adventure field, Stanley produced art mainly for Martin Goodman's magazines.

LAWRENCE STERNE STEVENS (a.k.a. Lawrence)

Born in 1886, Stevens was one of the oldest artists to work in the men's adventure genre. He began his career when illustrators, not photographers, provided most of the graphics for daily newspapers. His work for the pulps started in the late '30s, but he is best known for his detailed pen-and-ink illustrations and beautiful cover paintings of women in diaphanous gowns for *Famous Fantastic Mysteries* and *Fantastic Novels* in the late '40s and '50s. Some of his paintings were collaborations with his son, Peter Stevens. A handful of men's adventure illustrations for his former pulp publisher Henry Steeger were among his last jobs before he retired.

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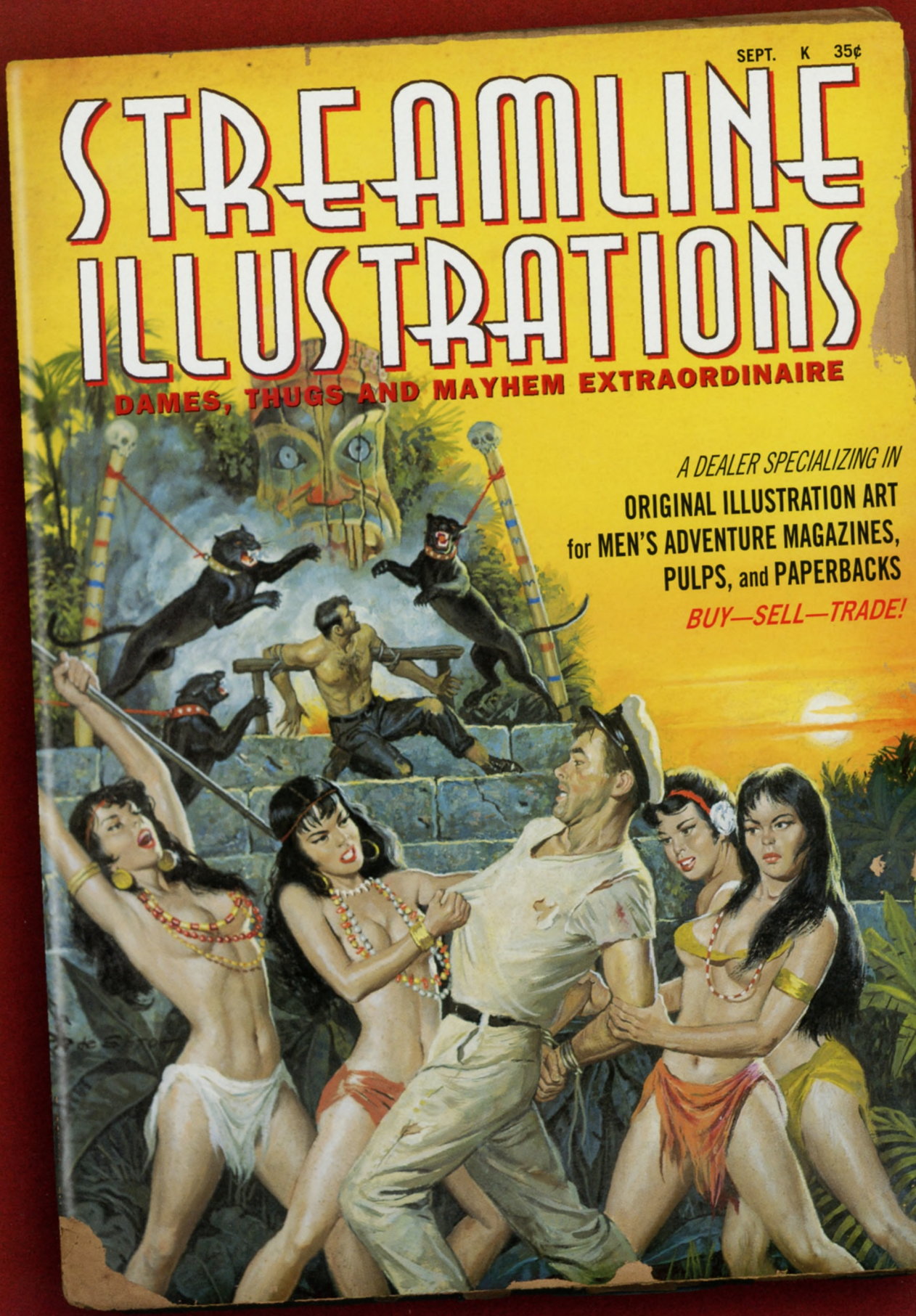

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THE Devil IN DESIGN

THE KRAMPUS POSTCARDS

by MONTE BEAUCHAMP

In 19th Century Germany, legend had it that those who were pure of heart bore witness to the magic of Christmas Eve. Some saw rivers turn to wine. Others heard animals speak. Mountains supposedly opened, revealing precious gems deep within. Church bells clanged from the depths of an icy Baltic sea and barren trees bloomed, bearing fruit on this cold December night.

Earlier that month, on St. Nikolaus Day, children of goodwill sprang from their beds and rushed to the empty shoe they'd placed outside the night before. Inside, they'd discover small gifts and treats left for them by St. Nikolaus... and joy would fill the air. Disobedient children, however, awoke to the shakes and the shivers. In their shoes there awaited switches, with which their parents would spank them. Or worse yet, they'd be paid a visit by the Krampus.

In European folklore, the Krampus is Nikolaus's dark servant—a hairy, horned, supernatural beast whose pointed ears and long slithering tongue gave misbehavers the creeps!

The Krampus terrorized the bad until they promised to be good. Some he spanked. Others he whipped. And some he shackled, stuffed into his large wooden basket, then hurled into the flames of Hell!

Such scenarios were delineated by skilled and imaginative Old World craftsmen, printed on penny postcards and disseminated throughout Europe. The rare examples that follow are, perhaps, the best history has left to offer.

—Monte Beauchamp

Gruss vom Krampus

Gruss vom Krampus

Gruß vom Krampus.
Üdvözlet Mikulástól!
Jót hozzon a Mikulás,
Mert ő ez itt nekünk má
Virgácsot a rossznak,
Botot a gonosznak.

THE ORIGINAL ST. NIKOLAUS

Whereas America and a host of international communities celebrate Christmas toward the end of December, particular regions of Europe start at the beginning. In Austria, for example, festivities are well underway by December 6th, on St. Nikolaus Day—when God grants the legendary bishop a return visit to earth. He arrives bearing gifts, his big Book of Sins, and is joined by his controversial companion, the Krampus.

As Nikolaus travels door-to-door doling out gifts to boys and girls who've been goldenly good all year, those who have behaved badly are dealt with by the Krampus.

Comprising features both human and beastial, the ghastly amalgam ensnares young waywards unwilling to relinquish their raucous behavior. They are then shackled, stuffed in the wood-staved pail strapped across the Krampus's back, and carted off to be flailed unmercifully with his notorious birch switch. In the clutch of the Krampus, even the most unruly child would spew forth a promise to turn from his wicked ways.

As far back as the mid-17th Century, European history reveals that St. Nikolaus has traveled with an array of unsavory servants. The Dutch speak of Zwarte Piet, a black-faced menace in medieval dress who crams misbehavers into his Christmas bag and then spirits them off to Spain. In Czechoslovakia, children unable to recite their prayers to the austere saint are beaten by an evil spirit called Cert. In northern Germany, Nikolaus is served by Knecht Ruprecht—a disheveled, devilish-looking lout who crams boisterous brats into his hefty cloth sack and totes them around town on his shoulder!

The image of St. Nikolaus as a twinkle-eyed, jolly old sort coursing over snow-covered treetops in a sleigh drawn by eight flying reindeer was never a part of the original European tradition. That portrayal began in America, entrenching itself the first quarter of the nineteenth century.

In the closing month of 1823, an anonymous poem entitled "A Visit from St. Nicholas" appeared in the pages of New York's Troy Sentinel. Later attributed to Clement C. Moore, the verse had been penned merely as a gift to his children the previous year. Patterned largely on Washington Irving's rendition of the good saint, its seasonal reprinting established the character as a rotund, pipe-smoking elf, who stuffs mantled stockings full of candy and gifts, scurries up chimneys, and pilots away in a sleigh whilst bellowing, "Merry Christmas to all and to all a good-night."

Four decades later—during the Civil War—German-born political cartoonist Thomas Nast carried Moore's portrayal further with his double-page, steel-engraved etching entitled "Santa Claus and His Works" in Harper's Weekly.

From that point onward, the jollification of St. Nicholas in America snowballed, solidifying into the cheerful Christmas icon we know today. All mention of his discipline-dispensing companions was long ago erased. Yet in parts of Europe, the original

Nikolaus remains … rewarding the good; punishing the bad … instilling in kids early on the notion that rude and unruly behavior oftentimes results in a grave retaliation.

FESTIVAL OF THE KRAMPUS

On the Eve of St. Nikolaus (December 5th), hordes of people flock to the snow-capped region of Salzburg, Austria to participate in a most unusual winter festival known as Krampuslauf—i.e., "The Running of the Krampus."

It is an Old World tradition in which young men clad as Krampuses are herded into town by a person parading as St. Nikolaus. The revered saint—garbed in a long, embroidered robe, glistening miter, and sporting an ornate pastoral staff—greets the enthralled, massive crowd, then unleashes the holy terrors upon the festive throng of holiday thrill-seekers.

As the wailing hellspawns cavort and stomp about, coursing their way through the crammed congregation, they rattle chains, clang cowbells, and brandish birch switches with which they terrify shy and bewildered children. Occasionally, a Krampus will swat the thighs of a young beauty, much to the crowd's delight.

Sauntering behind the eruptive clan of Krampussen is calm and generous St. Nikolaus, handing out gifts and good wishes as he slowly passes by.

Not all of the frightening costumes worn at Krampuslauf are assembly-line productions; some are affectionately handmade. Capping the top of the homespun variety are hefty wooden masks, referred to in the region as larven. The expressive examples are painstakingly hand-carved and intricately painted, usually by skilled local craftsmen. Regardless of whether the one-of-a-kind creations are long-treasured heirlooms or recently fashioned, the enormous stout horns flanking their ribbed brow must be those of either a chamois, goat, or ibex to rank as official larven.

The fur-covered costumes that accompany many of the grotesque facial disguises aren't necessarily factory productions, either; some are carefully handmade—stitched from one-hundred percent authentic animal hide. Masqueraders outfitted in this style of suit are warmly protected from December's icy chill.

A key feature generally absent from nearly all of the phantasmagorical costumes paraded about at the annual celebration is the lone cloven hoof of the Krampus. To append one would gravely impede a costumer's ability to move about. As a substitute, mismatched boots or shoes are often used instead.

Once outfitted in complete Krampus attire, participants at the winter festival may tower an incredible seven to eight feet tall.

As outlandish and as depraved the tradition of Krampuslauf may seem to an outsider, it serves as a friendly reminder to all who attend to act kind, mannerly, and be charitable toward one another in the year that lies ahead.

Pozdrav od čerta!

Pozdrav od čerta!

Mikulášský pozdrav.

POSTAL BEGINNINGS

The first government-sanctioned postal card was unveiled to the world on October 1st, 1869. An Austrian creation dubbed the Correspondenz-Karte, it measured 122 millimeters wide x 85 millimeters deep. Its thin, cream-colored stock bore a two-Kreuzer stamp imprint of Emperor Franz Josef, a curved typeset masthead, the National Emblem of Hungary, and three dotted address lines. The rudimentary design elements were framed by a border of filigree, skirting the card's pulpy edge.

Its back was sparser still, graphically barren except for a typeset line stating the post service was not responsible for the content of a sender's message.

It is estimated that over nine million units of the Correspondenz-Karte sold the first year. Shortly thereafter, sales avalanched into numbers far greater.

The quaint paper novelty ignited such a stir, imitations popped up everywhere. Heralded as a new and less-expensive form of postal communication, it was assigned standard dimensions at the 1878 World Congress of the Universal Postal Union. Eight years later the body met again to eliminate all barriers confining the cards within national borders.

Throughout the 1890s, governments abroad began relinquishing control of the profitable product, granting publishing licenses to nearly all sectors of private industry.

As the century drew to a close, a revolutionary new doorway in the arena of postcard production began to open. Refinement of a color-printing technique coined chromolithography unleashed a rainbow of resplendent hues upon industry artists and craftsmen, spurring them onto further experimentation.

Their results enraptured the public—and publishers, too; many, upon viewing the new line of exalting examples, rushed production of their own cards to chromolithographic centers such as Munich, Frankfurt, Dresden, and Berlin, sparking a veritable print explosion. Over the course of the next decade, German presses rolled night and day, as annual output mushroomed into the mega-millions.

Though the majority of cards produced for the European market were of city and countryside views, a genre that offered a complexity of depth, design, and imagination was that of the artistic, or fantasy postcard. Topping the category were holiday cards, of which Christmas reigned king. Not only did serene scenes of St. Nikolaus prove to be popular, so too were hair-raising images of the Krampus.

Ornate-styled headings graced many of these cards. Two of the popular phrases were, "Gruss Vom Krampus" (Greetings from Krampus) and "Brav Sein" (Be Good). Senders also dashed out their own messages. One mailed December 6th, 1905 sported the following note: "For a wicked child." Though never a part of American culture, cards of the Krampus were ardently swapped and collected, much like our Bubble Gum cards of the 1950-'60s.

Of the rare examples contained in this article, most flowered ubiquitously throughout Europe during the winter months of 1898-1914. Not only are they historical monuments of visual fantastique, as applied graphic art they are watershed examples of the printer's craft. Though the content of these cards can be debated, their aesthetic brilliance cannot. Thus forever will they proudly shine.

—© 2004 Monte Beauchamp

This article and the images contained herein are excerpted from The Devil In Design, *a new book by Monte Beuachamp availalbe from Fantagraphics Books,* www.fantagraphics.com.

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West, September 1949. Cover by Sam Cherry.

Western Novels, November 1949. Cover by Allen Anderson.

5 Western Novels, April 1949. Cover by Ernest Chiriacka.

Three Western Novels, October 1949. Cover by Allen Anderson.

Thrilling Western, March 1946. Cover by Ernest Chiriacka.

Weird Thrillers, April 1952. Cover by Allen Anderson.

Two Complete Science Adventure Books, Winter 1950. Cover by Allen Anderson.

Wings, Spring 1950. Cover by Allen Anderson.

Western Novels, December 1949. Cover by Allen Anderson.

LARRY ADMIRE
STAR OF PULP WORLD

BY DAVID SAUNDERS

For two decades in the mid-20th Century, motion pictures, radio, and pulp magazines all shared a common style of storytelling; and in many cases, the popular success of all three media was dependent on the same writer. Although these three art forms shared the same group of authors, there is one important difference in the way a story is presented in a pulp magazine.

Unlike the worlds of radio and motion pictures, the Pulp World is not staged in any known theater. Radio listeners knew that programs were broadcast from a sound stage "high atop the city in the Rainbow Room of Rockefeller Center." Similarly, movie audiences knew they were watching scenes with famous actors that were staged on back lots in Hollywood studios. This reliance on a staged performance froze these creations in a moment of time from the past. Unlike its theatrical brethren, the pulp magazines take place in a timeless and fully-imaginary world of art. The pulp-reading public never knows about or visits the mysterious world that exists between the authors and artists—and their visions of this fantasy world.

Thanks to the skillful illusionism of the pulp artists, as well as the collaborative imaginations of their audience, Pulp World seems to exist in an altogether convincing reality. The hand-held pulp magazines with their colorful covers create a fantasy that is even more tangible than the audio experience of radios and the black-and-white films of that era. A vibrant pulp cover presents an illusionary world that appears just as substantial to the passing eye as an official portrait of a king or a Brueghel painting of Hell.

Unlike the staged worlds of radio, theater, and movies, the experience of pulp magazines is substantiated by silent, timeless paintings. There are no "actors" and it is not an "act." There is no stage or theater between the artwork and our own imaginations. Without any theater to enter, there is no need to suspend our disbelief when we envision the Pulp World, and that freedom may account for the continuing resonance of their appeal.

We've seen all the crazy, colorful, and captivating scenes on the covers of pulp magazines: a Western stagecoach hold-up with a wounded sheriff and a dance hall floozy; a stranded raft on the South Seas, with a ragged sailor and a sexy sun-bronzed maiden; a flaming midnight clash of Mexican banditos; or a duel to the death in an Alaskan snowbound gold mine. From mountain tops to jungle depths and every hidden chamber of torture, there are the thousands of outrageous scenes of Pulp World. Our belief in the existence of this fictional reality is constantly refreshed from magazine to magazine, from episode to episode, from month to month—even from one publisher to another—with the endless stories of brave travelers who have returned from Pulp World and lived to tell the tale. Their only postcard from the trip is the illustrated cover; an intriguing sight that makes us wish we were there, to visit and experience first-hand our own adventures.

A pulp fan will inevitably wonder "How can I get into this world?" You cannot visit a theater or buy a ticket to watch an act, or even wait at the stage door to meet the stars. You cannot get Tarzan's autograph or tip your hat to Lamont Cranston—or feel the steel vise of Doc Savage's gripping handshake. So how can one get into Pulp World? If you are a devoted connoisseur with lots of time and money, you can track down and buy a rare and valuable original pulp magazine cover painting. Then you can relax at home in intimate rapport with the painting's fuller beauty, and you can savor the finer details of the artist's uncropped vision of Pulp World.

If you are old enough—and very lucky—you may actually have met some pulp artists and experienced their sensational imaginations, or listened to their tales of inventing such thrilling covers. Each pulp artist was unique in his own way, with a different temperament that expanded Pulp World into new lands. A few artists even chartered unknown regions and were never heard from again. Although some artists were specialists in only sports or romance, many of them worked in wide-ranging scenic locations throughout Pulp World.

Top professional pulp artists were as busy as today's "frequent flyers," following their monthly freelance assignments to a dozen exotic locales. In any given month of 1940, you could find Norman Saunders, Rudolph Belarsky, George Rozen, Allen Anderson,

◄ Various magazine covers featuring the likenesses of Larry and Jean Admire

Various props from the studio of Norman Saunders

George Gross, and Ralph DeSoto soaring above the clouds and floating in undersea worlds. They were locked in laboratories on alien planets or hiding behind a silken screen in the bedroom suite of Mata-Hari. They had been around the block more than once, and like all tourists reviewing their snapshots at home, the retired pulp artists would look at their paintings and recount their personal experience of every scene, adding a richer meaning to our vicarious delight in their paintings of Pulp World.

If you were especially fortunate, you may have visted a pulp artist in his studio. It is a special thrill to get that close, because the artist's studio is like a car that has come back from a road-trip, it is littered with the debris of Pulp World. When standing in a pulp artist's studio for the first time, an astute enthusiast may exclaim with paranormal familiarity: "Holy Ghost, Detective! There's the pith helmet that was used in that famous *Tarzan* cover. And look over there. That's the stuffed horse that galloped through so many Westerns!" And lying in a casual way against the sofa is a real Prussian cavalry officer's sword, a brass blowtorch, and a Nazi helmet and aviator shades resting on a plaster skull in front of a dusty knight's full-sized suit of armor. Each item rings a distinct bell of recognition to a classic pulp cover.

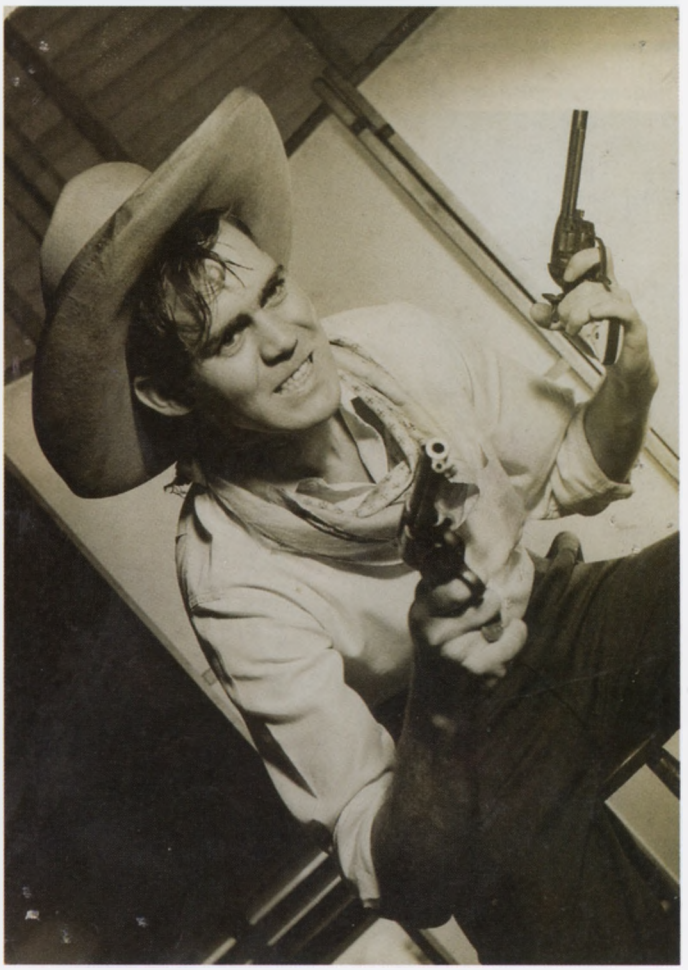
Besides this phantasmagoria of studio props, every pulp artist also had a closet filled with a lethal armory: a .44-caliber snub-nosed revolver; a .45 semi-automatic; a .38 Special; a brace of Colt .45 Peacemakers; a pearl-handed Derringer; a Winchester; a WWII carbine; and a blunderbust. Furthermore, no artist could function without a silver-plated petite lady's pistol. Once you have found and handled all of these eccentric jim dandies, you get a funny feeling that you are actually touching the only things that truly exist in both our world and the illustrated one. There is an eerie finality in realizing that handling these taciturn props is as close you will ever get to shaking hands with the thrilling people of Pulp World. However, there is one exception…Besides the pulp artists and pulp writers, there is one other professional who played a role in creating the characters of Pulp World—the pulp *actor*.

Allow me to introduce Larry E. Admire, a star of Pulp World. If his sensational personality and his physical features seem oddly familiar, that's because he was a top model for the pulp illustrators Allen Anderson, Norman Saunders, Rafael DeSoto, Charles LaSalle, Ernest Chiriacka, Richard Lillis, and Sam Cherry, all of whom stood behind the cameras, directing this handsome "leading man" in their private studios during pulp cover photo shoots from 1947 to 1952.

Born in Chicago in 1925, Admire left home at age 12 and began a whirlwind career of care-free part-time jobs: Chicago newsboy, hotel bellhop, singing waiter, piano delivery, and gardener at the Hollywood Cemetery behind Paramount Picture Studios, where the teenaged Larry caught the acting bug in 1941. He started doing U.S.O. shows in California, singing and dancing with Ozzie and Harriet on the Dean Maddox Radio Show.

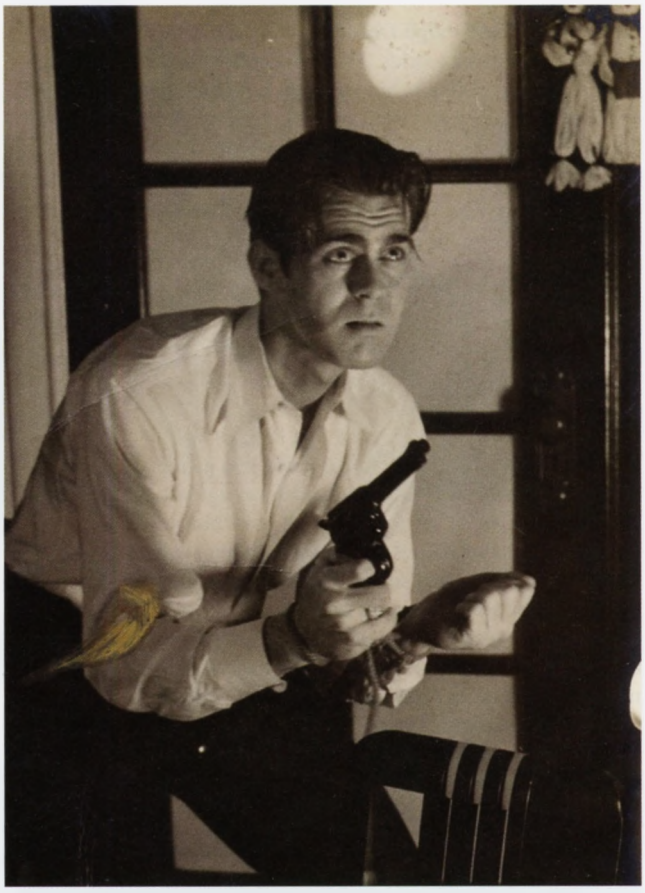
There followed a slew of bit parts in motion pictures for RKO and Warner Brothers, where he was rubbing elbows with such stars as Errol Flynn and Clark Gable—and a little more than just elbows with Lana Turner. Larry met W.C. Fields on a studio parking lot standing beside his station wagon bar, mixing a cocktail. Fields invited Larry to join him, and he told a story about a dog who had been turned into a drunk by some careless patrons of a local bar.

Larry Admire poses, circa 1949

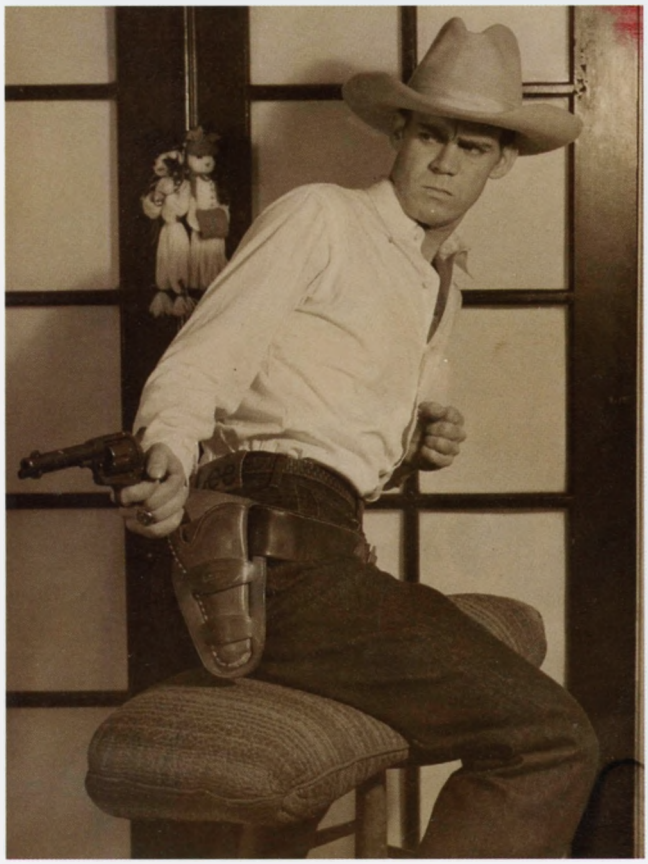


Larry Admire poses, circa 1949

New Western, July 1949. Cover by Ernest Chiriacka.



Larry Admire posing, circa 1949. Photo by Ernest Chiriacka.



Larry Admire posing, circa 1949. Photo by Sam Cherry.

Texas Rangers, December 1949. Cover by Sam Cherry.

Lariat, January 1949. Cover by Allen Anderson.

Larry Admire posing, circa 1949. Photo by Allen Anderson.

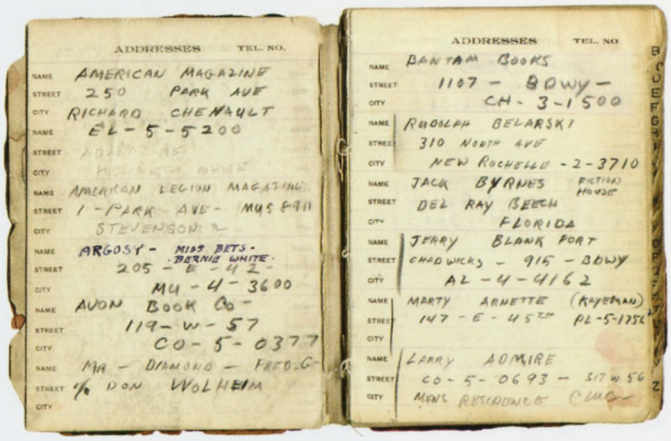
When the dog's constant begging for drinks became a nuisance, the barkeep called the pound to have it destroyed, but Fields claimed to have intervened and had the soggy mongrel sent to a special sanatorium to dry out. Fields was happy to report that the dog was well on his way along the road to the straight and narrow.

Larry spent much of his WWII military service in the brig of the Illinois Great Lakes Naval Base, recovering from overindulgence in shore-leave and living on nothing but "piss and punk," or as landlubbers would say, "bread and water." After the War, a skinnier Larry moved to New York City and met his beautiful Lithuanian wife, Jean Dawyot. She was an actress with the stage name, Jean Saunders, but her favorite name was Mrs. Admire. Larry found steady night work at the Long Island Rail Road as a switch-tender, rear-brakeman, conductor, and even yard-master, while the young couple spent their daylight hours auditioning for work as actors, singers, dancers, or models.

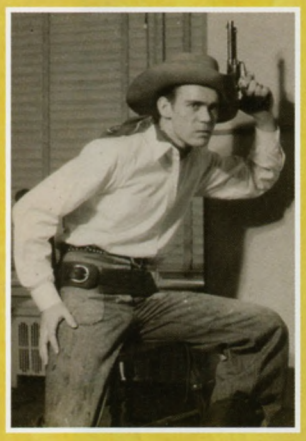
Their schedule was full of try-outs for roles in the theater and radio, bit parts in musicals, or for a song and dance act at dinner clubs. They had freelance assignments as live display mannequins for Macy's Department Store, and they were fashion models in designer showrooms. They posed at photographer's studios for carefully staged magazine ads and big billboard displays for advertising agencies. These freelance jobs came through the Harry Connover Agency, the Ford Modeling Agency, and the Grace Downs Agency, but their assignments to pose for the pulps always came through the Saxi Holtsworth Agency.

Saxi's nickname came from playing saxaphone in the Roaring Twenties with his own swing band in New York City, "Saxi Holtsworth's Harmony Hounds." As Larry recalls, "Saxi was a real character. He would scam pretty girls all the time; sign them up for modeling careers and charge them for photos and take a percentage before, during, and after jobs, so they'd wind up owing him money! Once I tipped-off a girl that Saxi wasn't on the level. He heard about it and the next time I came in for work, he chased me out with a lead pipe! I felt pretty bad about it, until I ran into Bert Lahr (the 'Cowardly Lion' from *The Wizard of Oz*) and he said that Saxi had run him out of the office the week before with the same lead pipe! So, I felt like I was in pretty good company."

From 1947 until 1952, Saxi found about 50 one-day assignments for Larry and Jean to pose for pulp illustrators. One of those artists was Norman Saunders, who first met Larry posing at Allen Anderson's studio in 1947 and then later called the actor for modeling jobs on his own pulp covers. Norm's pocket-sized address book from that period contains the contact information for everyone in his Pulp World, including the entry, "Larry Admire—Men's Residence Club, 317 West 56th Street, telephone number: Columbus 5-0693."



Norman Saunder's address book



Larry Admire posing, circa 1949.
Photo by Norman Saunders.

The Men's Residence Club was a transient hotel in the same building as the Pan-American Art Studio, where artists paid $1 for a two-hour evening sketch class with a nude model. As a resident of the building, Larry knew about a back door to the art studio where he could sneak in to watch the naked girls. "I found a spot where I could watch them undress and then I'd join the art class. I couldn't draw a lick, but I bought a sketch pad and I could concentrate on those forms just like a professional! One time, Norm Saunders visited the Pan-American Art Studio and he caught me pretending to be an artist. He came over and looked at my 'sketch' and said, 'Pretty poor! Why don't you try looking at the paper from time to time. Maybe we'd both be better off if you just stick to modeling. It's not safe for you to be on this end of the charcoal stick.' Norm was a great guy. He was a lot of fun.

"Norm was Allen Anderson's 'big brother.' They visited each other's studios for dinner almost every night of the week, and sometimes I'd join them, or we'd all go out to a Broadway restaurant and then head back to Norm's studio on 70th Street off Central Park for a poker game. We'd play cards and drink till dawn. That was all before I was married." Although Norman Saunders is no longer around to describe the role of the pulp actor in the creative process, his pulp covers from those years speak for themselves.

The only artist still around from this group is Ernest Chiriacka, and he recalls the experience of staging, directing, and shooting studio reference photos of Larry Admire. "We used professional actors for these things, so in some ways these one-hour jobs were the actor's least important roles! It was the occasional thing and we used several different actors. We'd call their agency, and they'd call the actor. He'd call us back and we'd say 'Come over to my place. We'll get you outfitted in Western garb and we'll shoot some pictures.' Sometimes he'd bring his wife. 'You need my wife?' 'Sure, bring her along.' So he'd bring his wife and they'd set up in the studio. Once or twice, Sam Cherry would call me up and say, 'They're sending over a model and I'm going to pay him $10 an hour for this gig. How'd you like to split that with me and we could both shoot a bunch of pictures.' And so I'd say, 'That sounds good. Do you want to use my studio or yours? Okay fine, I'll come right over.'

"So the actor would take the subway out to Sam Cherry's studio in Sunnyside, Queens and I'd bring my camera and Sam and I would set up our tripods. And we'd say, 'Okay, now lets see! Pretend there's a guy pulling a gun on you and shooting at you from the left. Okay, now turn around and pretend there's some guy sneaking up on you, and you turn and shoot him. That's great and hold it!' Click-click. We'd each shoot some pictures and say, 'Okay, that's good; now Sam, you do some.' And Sam would say, 'How about this? You have the guy pull up and turn around and jump off the horse, and the horse jumps and—bang, you shoot like that!'

"And so they'd run through these things and the actor would play both the good guy and the bad guy and we would shoot whatever it took, two or three rolls of film, in about an hour. Give the guy a cup of coffee or a Coca-Cola and send him on his merry way with a 10 spot in his hand and subway fare. It was a cinch! He'd say, 'Thanks, and if any of those pictures look good, go ahead and mail me some.' So then maybe about a month later, we might have some proof sheets of the finished pulp cover, so we'd mail them over to the actor along with some nice dupes of our photos. We'd keep a copy for our files. And if we had an extra proof sheet, we'd add that in as a gift."

These proofs and dupe-photo gratuities were saved by Larry Admire in his acting portfolio and today form an historic legacy

◄ Original cover for *10-Story Western*, June 1950, by Norman Saunders

Allen Anderson (with girl on lap) and Norman Saunders (center) with friends at a party, circa 1947

Larry and Jean Admire posing, circa 1949. Photo by Allen Anderson.

that documents the creative rapport between the actors and the "directors" of Pulp World. Even today, most actors and models receive low pay and routinely accept "test-shoot" assignments for no pay at all except for the chance of adding another eight-by-ten glossy to their portfolio.

It is interesting to note that among the technical skills that we admire in these Depression-era artists is also a proficiency in all aspects of photography. Rudolph Belarski, Ralph DeSoto, Allen Anderson, Sam Cherry, Ernest Chiriacka, Walt Baumhofer, Norm Saunders, and George J. Rozen all directed their own staged scenes of Pulp World. They composed the costumes, props, and lighting. They shot their own camerawork and processed their own film, and they printed their own enlargements in their fully-equipped home darkroom set-ups. All of these artists wound up with significant libraries of hand-made reference photos that influenced their style of work. This was the first era in history when home-darkroom set-ups were widely marketed to Americans, and the readiness of these artists to embrace a new technical skill is a sign of those past times, when artists needed to learn every skill that would improve their competitive edge. It was a major industry and there was major competition.

Larry Admire fondly recalls his many assignments to pose for Allen Anderson. "Anderson was a shy, nice guy. He wasn't married at the time, so one night my wife and I asked him to go out on a double date. He wasn't seeing anyone, so I even fixed him up with a girl. She was a little bit spoiled—but what a knockout! The whole evening, Anderson barely said two words. When we danced I had to force him out of his chair! He wasn't picky, he was just shy."

It is clear to see from Anderson's photographs that Larry's beautiful wife, Jean, became the personification of the artist's ideal feminine beauty. Anderson's women are among the sexiest in Pulp World, so it is remarkable to recognize their prototype in Jean Admire. Her distinctive features appear in all of Anderson's post-1947 work for *Planet Stories*, *Lariat*, *Action Stories*, and *North West Romances*. Although Jean's natural endowments are enhanced in Anderson's women, her dynamic confidence, bold movements, and cheerful facial features are unmistakable.

Unlike other artists who watched the clock to squeeze every business-like minute out of that $10-hour, Allen Anderson was friendly and relaxed and treated the actors as intellectual equals. "He was very sweet, and spent a lot of time with Jean and I, before and after modeling. When I told him how important it was for actors to have those eight-by-tens for our portfolios, Anderson actually set up and shot a whole group of poses just for our portfolios. That's the kind of guy he was.

"Anderson once asked me, 'May I show you something I'm working on in the backroom?' He took me back into a separate room from the studio and said, 'What do you think about this?' It was one of the oddest things I ever saw! He had constructed an elaborately detailed village out of modeling clay. It was a complete fantasy town like Dog-Patch U.S.A. with tiny clay characters like Al Capp's Li'l Abner and Mammy Yokum and Daisy Mae. Each one was created from his own imagination for a secret project that he was working on. He would take the characters and move them into different positions to draw them. They were fully-formed clay sculptures. Allen Anderson told me he was trying to design a syndicated weekly newspaper comic strip based on his own little hillbillies. That's what really convinced me that Allen Anderson was some kind of a genius!"

This is a poignant example of Allen Anderson's friendly spirit and innovative mind. In 1950, Anderson was exploring new outlets for his creativity as it became clear that the pulps were unable to regain their pre-War readership.

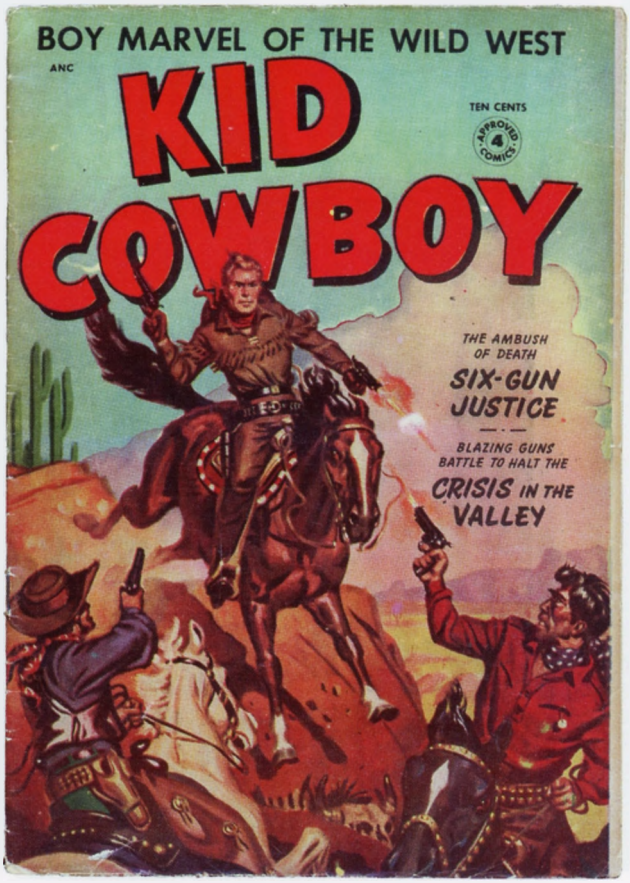
Larry and Jean Admire posing, circa 1949. Photo by Allen Anderson.

COWBOY-LIFE ROMANCES
Lariat
MAGAZINE
20¢
SPRING
Waiting for her at Trail's End, they said, was a bullet in the back.
LAST RIDE of the KILL-GUN ANGEL
A Roaring Rimrock Novel by WILLIAM HEUMAN
PAY-OFF AT DODGE Novelet by WALKER TOMPKINS

Lariat, Spring 1947. Cover by Allen Anderson.

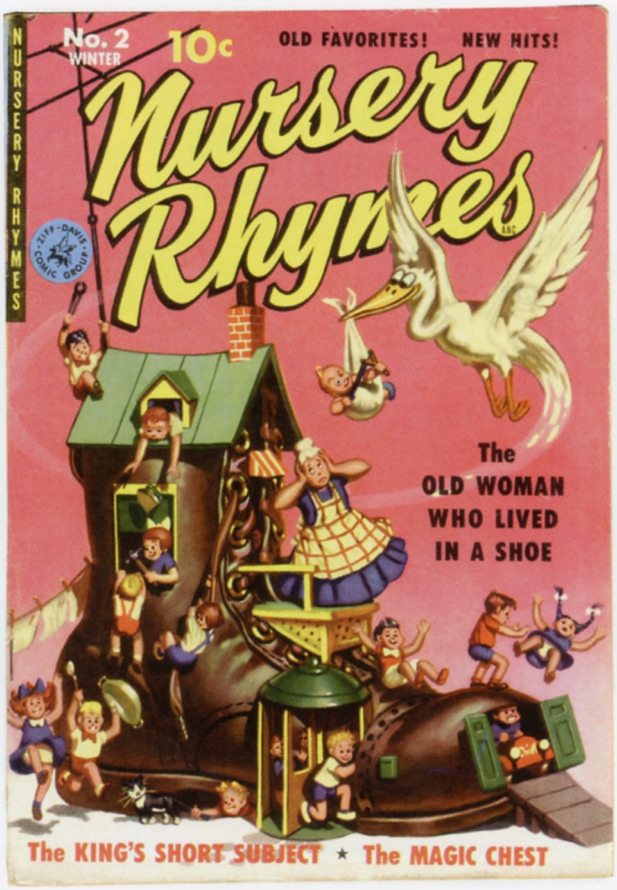
Action Stories, Spring 1947. Cover by Allen Anderson.

North·West Romances, Spring 1948. Cover by Allen Anderson.



Kid Cowboy, April 1954. Cover by Allen Anderson.

G.I. Joe, February 1951. Cover by Allen Anderson.



Nursery Rhymes, Winter 1951. Cover by Allen Anderson.

Amazing Adventures, July-August 1951. Cover by Allen Anderson.

Dime Detective Magazine, October 1947. Cover by Rafael DeSoto.

Anderson's elaborate method of generating a comic strip also enriches our appreciation of his many cover paintings for Ziff-Davis comic books at this same time, such as *Santa Land*, *Fairy Tales*, *Sparkie*, and *Kid Cowboy*. Each of these covers display oddly three-dimensional cartoon characters, whose portraits actually do look more like oil paintings of clay figurines than two-dimensional cartoons. One may reasonably assume that Anderson also rendered those painted comic covers from similarly complex three-dimensional clay dioramas. This revealing account of Anderson's creative process is an affirmation of the artist's serious interest in exploring the world of comic books at that time.

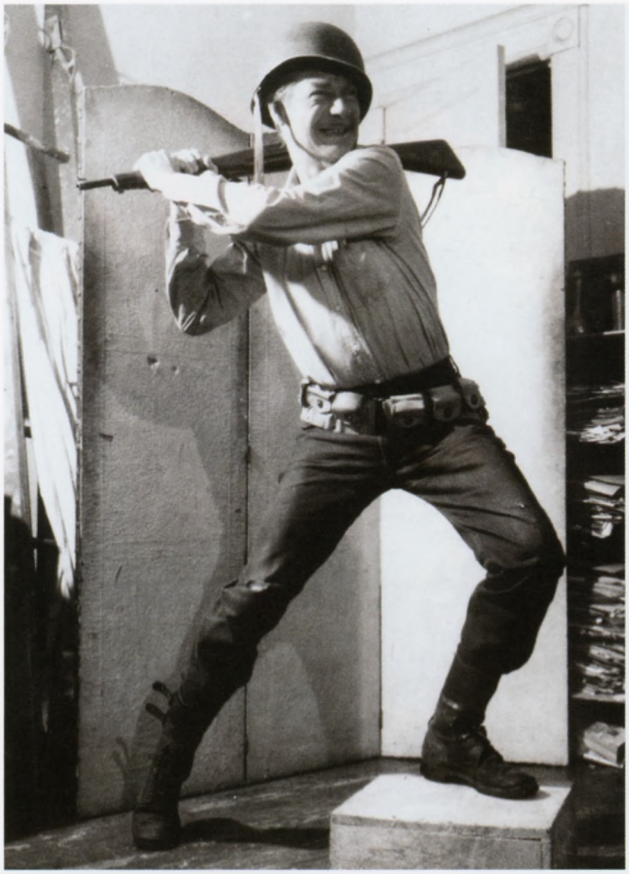
Another sign of this hybrid period in the publishing of pulps and comic books is the frequency of Larry's features on Anderson's comic book covers for *G.I. Joe*, *Crusaders From Mars*, *Space Busters*, *Eerie*, and *Amazing Adventures*. Most of Anderson's villains and heroes from this era have the same rugged good looks and pugnacious Irish nose of their genetic forefather, Larry Admire. "Anderson would tell me, 'There is a giant dragon attacking you, now take this sword and slash away at him!' Then Anderson would hand me a yardstick. 'I'm supposed to attack a 30 foot fire-breathing dragon with a ruler?!' Anderson would tell me, 'Go ahead! Don't worry. I'll paint it into a nice big sword later on.'"

One time, Larry brought a gorgeous artist's model over to Allen Anderson's studio. "I literally carried her over to Anderson and placed her in his lap!" Larry said. "I declared in a meaningful tone, 'I'm going out now to have a beer. I will be back in about an hour!' When I came back, they were still both just sitting there on the sofa in the exact same position. Nothing had happened! Something could have happened, but *man*! He's so shy!"

Along with Allen Anderson, Norman Saunders, Ernest Chiriacka, and Sam Cherry, Larry also routinely posed for Richard Lillis and Rafael M. DeSoto. "Ralph was the sweetest guy on earth. Very modest. He was small and wiry with a thick Spanish accent. He knew exactly what he wanted, and he always had precise drawings of our poses for each scene. He also had a costume wardrobe and a wooden gun that he had carved himself! Ralph was very, very kind. Sometimes directors are bossy and treat actors like servants, but Ralph was very polite in setting up the poses and everything.

"At the time, it was refreshing to be treated like a visiting dignitary in DeSoto's studio with his humble and cordial manner. Ralph was a real Castilian gentleman! He had a studio assistant named Dick Lillis. Dick and I were handcuffed together for one scene on an airline. Dick played an FBI agent and Jean was the stewardess who slips me a gun to escape! Dick was a nice guy. I liked him. Dick Lillis later got his own career as an illustrator and I posed for him too. Westerns and detectives."

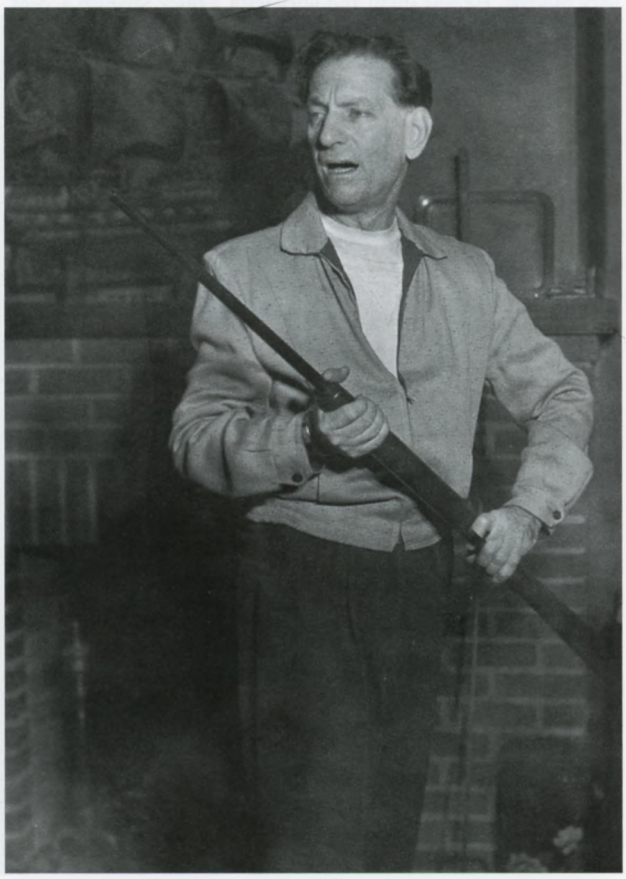
Dick Lillis poses with Larry Admire for *Dime Detective Magazine* cover, circa 1949. Photo by Raphael DeSoto.



Norman Saunders posing, circa 1952

Ernest Chiriacka posing, circa 1947

Walter Baumhofer posing, circa 1949



Rafael M. DeSoto posing, circa 1948

Larry Admire posing, circa 1949

We cannot precisely measure the contribution of a model's acting talent to the success of a pulp painting, yet we know it is one potent aspect of a great pulp cover. Besides the painting's formal elements, the color scheme, or the cleverness of the dramatic concept, a big part of a pulp cover's strength is the facial expression, the body language, and the emotional temperament of the characters, and those are the specific qualities that a talented actor can bring to any scene, whether it is a an Oscar performance for Otto Preminger or an off-the-wall pose for a pulp artist. As film-lovers know, a good director can get a magic performance out of a talented actor. Larry's unique viewpoint of the creative process of staging a pulp cover highlights a less-known job of the pulp artist—as cameraman and director of live actors.

The pulp covers of the Post-War era were low-paying and models were paid by the hour, so it was impractical to hire a model to pose for the time-consuming process of the actual painting. Most pulp artists hired models for one-hour photo-shoots. Larry Admire exclusively posed for reference photographs and never posed live for the actual paintings. This limitation gave him the unique perspective of relating to each pulp artist primarily as a director and cameraman. It is commonly accepted in Hollywood that the actor is a major creative force, collaborating with the writer, director, and cameraman in the ultimate quality of their product. Thanks to Larry's recollections and his photo archive, we can now finally appreciate the pulp actor's role in the creative relationship with the artists and writers of Pulp World.

Credit is long overdue for Larry Admire's acting talent, which has enriched the quality of the dramatic performances on many Post-War pulp magazine covers. Larry Admire routinely starred as both villain and hero in countless pulp covers, painted by a group of talented pulp artists from 1947 to 1952 for which he was paid a pittance to subsidize his professional income. As the pulp industry continued to decline, the artists were forced to reduce their overhead costs even further, and that meant hiring fewer professional actors and relying more on girlfriends and neighbors. The cheapest and most cooperative model of all is the artist himself, and that is the basic reason why the history of painting is littered with casts of thousands that bear a striking resemblance to the artist.

Leonardo DaVinci's treatise on painting from 1480 instructs us, "The artist can study himself in a mirror as a figure model, but must beware of creating scenes that are crowded with persons appearing to be members of his family." Still wise advice in 1950. Whenever these pulp artists were tired of looking at their own mugshots, they could always resort to a folder of reference photos of Larry Admire from previous posing sessions, and these were often re-used for subsequent jobs. Furthermore, beyond his small circle of clients, Larry's dramatic countenance also impressed other illustrators, who regularly mimic their competitor's work until it becomes impossible to calculate the full extent of Larry Admire's influence on the archetypical pulp hero and villain of that era.

FRANK E. SCHOONOVER
CAVALRYMEN RODE TO AND FRO
Oil on canvas; 26" x 38"; 1926
Oklahoma by Courtney Ryley Cooper; *The Country Gentleman Magazine*: June 1926
To be included in the forthcoming ***Catalogue Raisonné***

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FRANK E. SCHOONOVER STUDIOS

Planet Stories, Spring 1947. Cover by Allen Anderson.

PLANET
stories
FALL
25¢
She was Imperatrix, ruler of ten million space-warriors
. . . But here on night-bound Kalgan, where the Great
Destroyer coiled, only one lonely vassal stood true . . .
The REBEL
of VALKYR
A novel of the Dark Ages of Space
by ALFRED COPPEL
Strange adventures on Other Worlds, the Universe of Future Centuries—
by BRADBURY • POUL ANDERSON • ST. CLAIR

Planet Stories, Fall 1950. Cover by Allen Anderson.

FIRST BI-MONTHLY ISSUE—
PLANET
stories
CARGO TO CALLISTO
by JAY DREXEL
Another famous
STAR-MOUSE story
by FREDERIC BROWN
A man and a woman—survivors of chaos—alone in dead-star vastness . .
THE LAST TWO ALIVE!
A Novel of Exploding Suns by ALFRED COPPEL
Also ALLEN K. LANG • JOHN D. McDONALD • C. H. LIDDELL

Planet Stories, November 1950. Cover by Allen Anderson.

STRANGE ADVEN ON OTHER WORLDS—
PLANET
stories
JAN.
25¢
From a world beyond the fringe Valduma lured men to
a voluptuous half-life. . . .
SARGASSO OF LOST STARSHIPS
a Dark Nebula novel by POUL ANDERSON
CALLING WORLD-4 OF KITHGOL!
novelet of Lost Races by H. B. FYFE

Planet Stories, January 1952. Cover by Allen Anderson.

Wally Wood's comics show the influence of Allen Anderson's pulp cover paintings

For instance, Allen Anderson painted covers for *Planet Stories* while the young Wally Wood was drawing pen-and-ink interior story illustrations in the same issues. Wood was influenced by the older pulp artist to develop a style of drawing men and women who are remarkably similar to Anderson's renditions of Jean and Larry Admire, although the actors never posed for Wally Wood.

The low-paying, sporadic sideline of posing for the pulps helped to pay Larry's rent and kept him going until contacts drew him back to Hollywood. His career continued at a healthy progress that eventually lead to NBC Television, stock repertory theater, and, recently, a TV commercial for McDonald's. At 79, Larry E. Admire is a true embodiment of the theatrical trooper. Thank goodness his over-stuffed files of theater notices and reviews also contain his unique collection of black-and-white photos and their companion pulp magazine color proof sheets, to document his amazing stardom in this field of art. We can all extend our hand in gratitude for the rugged good looks and the playful attitude that Larry Admire brought into and back from Pulp World.

Although Larry cannot take us by the hand and lead us into Pulp World, his fun, energetic, and cavalier personality make him the personification of that fantasyland. The only real way to enter Pulp World is to write or illustrate your own pulp story. I suppose the ultimate value of culture is to inspire us to create our own art, and, in turn, inspire a future audience to gain access to their own Pulp World.

—© 2004 by David Saunders

(Right) Larry Admire, circa 2003

To contact Larry E. Admire, pulp actor and nostalgic lecturer, please call (813) 254-2950.

To find out more about David Saunders, visit www.davidsaunders.biz *or* www.normansaunders.com

Planet Stories, Spring 1948. Cover by Allen Anderson.

Larry and Jean Admire posing, circa 1948. Photo by Allen Anderson.

New and Notable Books

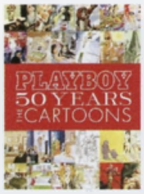
DREAMLAND

TEXT BY PAUL DI FILIPPO. INTRODUCTION BY LEONARDO AND GEORGE DICAPRIO
128 PAGES, FC
$39.95 HARDCOVER W/SLIPCASE
LAST GASP

The "Lowbrow" art movement has enjoyed a steady growth in popularity and influence over the past 15 years. The artists at the center of this scene—Robert Williams, Mark Ryden, and Todd Schorr, among others—have drawn upon pop culture references and the iconography of American advertising and commercial art to create a hip new vision of contemporary surrealism.

This fantastic new collection of Todd Schorr's meticulously detailed paintings picks up where his previous book, *Secret Mystic Rites*, leaves off. His pictures are magical, filled to bursting with comic characters and the stuff of '50s and '60s kitch. Nutty Mad toys, Santa Claus, the Michelen Man, monsters, robots, Mad Magazine…these images and more fill every square inch of Schorr's oversized canvases, each figure rendered in loving detail. To say that you can look at these paintings for hours would be an understatement. This is the kind of art you have to see to believe.

Oversized and presented in glorious full color, the publishers take advantage of dozens of full page reproductions, two-page spreads, and enlarged details of the paintings. The reproductions are vibrant, and the attention to quality is stunning. Beautifully designed and packaged in a see-through vinyl slipcase with fully illustrated covers, this book is a visual and tactile delight.



PLAYBOY: 50 YEARS THE CARTOONS

INTRODUCTION BY HUGH M. HEFNER
368 PAGES, FC
$50.00 HARDCOVER
CHRONICLE BOOKS

For 50 years, *Playboy* magazine has showcased the world's best and brightest cartoonists. Their spectacular stable of artists includes luminaries such as Buck Brown, Jack Cole, Eldon Dedini, Jules Feiffer, Shel Silverstein, Doug Sneyd, Gahan Wilson, and hundreds of others. *Playboy*'s artists have continually proffered a sophisticated brand of humor sorely missing in other men's magazines. Now, *Playboy* celebrates its golden anniversary with this collection of the finest and funniest cartoons. Handpicked by Hugh M. Hefner himself, the pages are filled with the distillation of the entire cartoon archive, offering insightful commentary on topics from the sexual revolution to relationships, money, and politics. More than 450 cartoons in all provide a riotous chronicle of five decades of *Playboy* cartoons.

The book features the highest production values and printing, and most of the cartoons are beautifully reproduced. One terrible oversight, however, is the lack of attention given to the actual creators of these cartoons. None of the artists, many of whom have worked for *Playboy* for decades, are pictured or profiled here. It would have been nice to find out more about some of these great talents. As well, there is no indication of when these cartoons appeared in print. If you want to find the back issue where the cartoon first appeared, you're on your own!

For those who just read *Playboy* for the cartoons, this book is a wonderful collection.

THOSE MACABRE PULPS

BY DARRELL C. RICHARDSON
111 PAGES, FC
$22.00 SOFTCOVER
ADVENTURE HOUSE

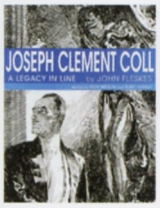
Macabre is defined as "dwelling on the gruesome" and "tending to produce horror in the beholder." It is also defined as "having death as a subject, comprising of or including a personalized representation of death." Represented here are magazines dealing with horror, terror, suspense, supernatural, occult, weird menace, bizarre, and off-trail stories and articles. The choice of these titles has been governed in part by their rarity. All the titles in this collection are scarce and difficult to locate. Many of these titles are not to be found in libraries and private collections. This book deliberately includes magazines that had short runs and thus tended to be little known and scarce, including some of the rarest and best magazines in this genre such as *The Thrill Book*, *Tales of Magic and Mystery*, *Strange Tales*, *Mind Magic*, *Mystic Magazine*, and *True Mystic Science*. Stories are classified according to length as short stories, novelettes, novels, or serials. Non-fiction has been classified as articles, features, or series, and poetry has also been included in the index. The publisher, editor, and artists have been identified whenever possible, and complete checklists of all issues published, with dates and volume numbers are given. While the book is an index for collectors, it is also an art book and contains scores of large full-color reproductions of fantastic cover illustrations. The images are big on the page, and the reproductions are top notch. Any pulp art afficionado will certainly want to add this essential volume to their collection.

THE PULP CRIME DIGESTS

BY GARY LOVISI. INTRODUCTION BY HARLAN ELLISON. AFTERWORD BY PETER ENFANTINO
140 PAGES, B&W
$35.00 SOFTCOVER
GRYPHON BOOKS

A survey, index, and price guide to over 750 traditional mystery and exploitation crime digests of the '50s and '60s (and some later magazines that carry on the pulp tradition). This new book is packed with information that can be found nowhere else, and it is an indespensible resource for collectors of these great (and extremely hard to find and expensive) digests. It contains an issue-by-issue list with contents, author, cover artist, and value for each issue for digests such as *Manhunt*, *Trapped*, *Guilty*, *Man From U.N.C.L.E.*, *Two Fisted*, *Bloodhound*, *Off Beat*, *Web Detective*, *Hunted*, and about 90 more, some very obscure. The book also features an introduction by Harlan Ellison, cover art by Robert Maguire (from *Manhunt*), and an afterword by Peter Enfantino.

The best feature of many of these digests is the outrageous cover artwork, which usually features overt sadism, torture, bondage, and extreme depictions of violence on a scale that hadn't been seen since the 1930s horror pulps. While this book is packed with reproductions of these great covers, the black-and-white halftones are of an inferior quality and the pictures don't often look very good, which is a shame. That glitch aside, this book is essential for digest collectors, and the many reproductions inside will have you scouring eBay for hours looking for these fantastic and obscure covers. That's definitely what I did!



JOSEPH CLEMENT COLL: A LEGACY IN LINE

BY JOHN FLESKES. INTRODUCTION BY GARY GIANNI. ESSAY BY NICK MEGLIN.
208 PAGES, B&W AND COLOR
$24.95 SOFTCOVER, $39.95 HARDCOVER
FLESK PUBLICATIONS

Working without models and directly from his imagination, Joseph Clement Coll (1881-1921) commanded the pen with constancy and strength throughout his career. He created dynamic visual images that radiated exotic adventure and romance, and his inventive approach of using brush, pen, and ink as artistic tools broke new ground and helped to define a medium. His ability to capably handle any subject solidified Coll's stature as one of the greatest pen & ink illustrators of the 20th century.

This second volume on Coll is magnificent, even better than the first and a perfect companion to that. The largest collection of Coll's art ever produced, this book contains nearly 250 illustrations, 236 in black-and-white, and 15 in full color, many reprinted here for the first time. Many are shot directly from the original drawings, including eight sketches that have never before been reproduced.

The book includes a large selection of Coll's work for *Collier's*, including his popular illustrations for Sax Rohmer's tales of Dr. Fu Manchu; and excerpts from *Everybody's Magazine*, which include his illustrations for "King of the Khyber Rifles" by Talbot Mundy and "The Messiah of the Cylinder" by Victor Rousseau. This also contains a selection of 10 of his illustrated books, five in their entirety. This collection is absolutely stunning!

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EXHIBITIONS & EVENTS

16th Annual Collectable Paperback and Pulp Fiction Expo

October 3, 2004
Holiday Inn, 440 West 57th Street, New York City

Gary Lovisi's *Paperback Parade* and Gryphon Books present this annual convention of pulp magazine and paperback book enthusiasts. Noted guests include illustrators such as Mitchell Hooks and Marcus Boas, and authers such as David Bischoff, Julius Fast, Julie Ellis, Ron Goulart, and more. The show features dealers from around the world covering all genres of pulp and paperback fiction. Dealers tables are available.

For more information, call: 1-718-646-6126 or visit their web site at www.gryphonbooks.com

Raggedy Ann and Friends: The Art of Johnny Gruelle

June 26 through November 8, 2004
The Cartoon Art Museum, San Francisco

Join the Cartoon Art Museum in celebrating the amazing artwork of Johnny Gruelle, best known for creating Raggedy Ann and Andy, the beloved rag doll characters that have remained popular since their respective introductions in 1915 and 1920. Few people realize that Gruelle (1880–1938) was also a versatile and prolific newspaper and magazine cartoonist and illustrator, and the author/illustrator of many books unrelated to the Raggedy characters. This exhibition will include a rare original editorial cartoon by Gruelle; samples of his comic strips *Mr. Twee Deedle, Jack the Giant Killer*, and *Brutus*; original magazine and newspaper illustrations; and original drawings and paintings from his wonderful children's book illustrations. Raggedy Ann and Friends will also present vintage dolls, toys, animation art, and ephemera that featured Gruelle's creations.

For more information, call: 1-415-CAR-TOON

The Sting of the Wasp: San Francisco's Political Cartoon Weekly 1876–1897

May 22 through October 17, 2004
The Cartoon Art Museum, San Francisco

The exhibit will feature over 50 chromolithographic cartoons from this historic publication. The cartoons satirize international celebrities, such as Oscar Wilde and Arthur Sullivan; national political leaders Grover Cleveland and James G. Blaine; and local personalities including labor agitator Denis Kearney, editor Frank Pixley, Preacher-Mayor Isaac Kalloch, the Blind Boss Christopher Buckley, historian Hubert H. Bancroft, and the owners of the Central Pacific Railroad, Leland Stanford, Charles Crocker, and Collis Huntington. Topics covered will include the anti-Chinese movement, the anti-railroad movement, the presidential campaigns from 1880 through 1892, California scenery and more.

For more information, call: 1-415-CAR-TOON

Selling the Sizzle: The Art of Movie Posters

October 7 through December 12, 2004
Booth Western Art Museum, Reel West Gallery

Western movies have been a fan favorite for generations. The posters used to advertise these movies, created by individuals or often a team of artists, were critical to the movie's success. The Reel West gallery features 25 outstanding examples of this underappreciated art form and an original 1864 stagecoach used throughout the West. This special exhibition will also include other examples of original movie poster artwork borrowed from collections around the country, juxtaposed with examples of the final printed posters. Visitors will see how the original art may have been altered prior to publication, and see original art that was rejected or only used as background material for other elements that were added to the artwork later.

For more information, call: 770-387-1300

The Rubber Frame: American Underground and Alternative Comics, 1964–2004

October 1 through October 30, 2004
Des Lee Gallery, St. Louis

Curated by M. Todd Hignite
Opening reception: October 1, 7—9pm

For more information contact: 314-621-8735

The Rubber Frame: The Visual Language of Comics from the Eighteenth Century to Present

October 1 through October 30, 2004
Olin Library, Special Collections, Washington University, St. Louis

Curated by D.B. Dowd
Opening reception: October 1, 6—8pm

For more information contact: 314-935-5495

If you know of any interesting events or exhibitions coming to your area, and would like to see them mentioned here, please write and let me know about them. Email: Dan@illo.us

In The Next Issue...

R.G. HARRIS

HARRY ANDERSON

BILL CAMPBELL

The Art of R.G. Harris by Marcia Sewell Harris
The Art of Harry Anderson by Jim Pinkowski
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JESSIE WILCOX SMITH
(1863-1935)
"Checkers"
Oil & Pastel on Board, 24 x 16
Signed, Upper Left

Published in Scribner's magazine, December, 1902 as a Special Christmas Pictoral entitled "A Mother's Days" in full color, page 690.

HARVEY T. DUNN (1884-1952)
"The Homesteaders" ("On The Move")
Oil on Canvas, 27 x 40
Signed Lower Right & Dated, 1908

Published as the front cover of The Outing Magazine, *Volume 52, #4, July, 1908*

W. HERBERT DUNTON
(1878-1936)
"Badger Hole" ("The Spill")
Oil on Canvas, 28 x 20
Signed, Lower Right & Dated, 1906

Published in Cosmopolitan magazine March 1908, page 52, story illustration for "The Lecture in Lady Gay" by Alfred Henry Lewis. Exhibited National Cowboy Hall of Fame Oklahoma City, Oklahoma.

Reproduced as a half-page full color illustration in Julie Schimmel's University of Texas Press book The Art and Life of W. Herbert Dunton, 1878-1936, *on page 54 for the chapter 'The Wild & Romatic West.'*

FRANK E. SCHOONOVER
(1877-1972)
"Return of Ancient Otter"
Oil on Canvas, 36 x 27
Signed & Dated, Lower Right, 1917

Published in American Boy *magazine, July 1918 "The White Black Foot" by James Willard Schultz. Exhibited Brandywine River Museum and New Britain Museum.*

Reproduced as a full-page illustration in Courtland Schoonover's 1976 Watson-Guptill book Frank Schoonover - Illustrator of the North American Frontier, *on page 115.*

DEAN CORNWELL (1892-1960)
"Captain Blood Inspecting The Treasure Chest Jewels"
Oil on Canvas, 26 x 52
Signed, Lower Right & Dated, 1930

Published in Cosmopolitan Magazine, *July 1930 as a 2-page story illustration for "Ransom - Captain Blood" by Rafael Sabatini. Reproduced in* Dean Cornwell - Dean of Illustrators *by Patricia Broder, 1978 Watson-Guptill (also reprinted by Collector's Press, 2001.)*

NORMAN ROCKWELL
(1894-1978)
"Al Smith was Fellowman to Every Man"
Oil on Canvas, 28 x 22
Signed, Lower Right, Circa 1945

Alfred E. Smith & The Children of the World. *Published as a unique fund raising poster for The Alfred E. Smith Memorial Hospital Fund, Empire State Building, New York, 1945. Reproduced in* Norman Rockwell - A Definitive Catalogue *by Laurie Norton Moffatt, Volume 2, 1986, page 1018, Figure #P157.*

A PRIVATE GALLERY LOCATED IN THE MIAMI—FORT LAUDERDALE METROPOLITAN REGION IS OPEN BY APPOINTMENT.

MAXFIELD PARRISH
(1870-1966)
"Autumn Brook"
Oil on Board, 11 x 9
Signed on verso, Vose Galleries label, Maxfield Parrish Jr. hand-written notes, Circa 1948.

Published as a calendar by Brown & Bigelow, St. Paul, MN. Reproduced as opening plate for Maxfield Parrish chapter in America's Great Illustrators *by Susan E. Meyer, pg. 114, Harry N. Abrams, Inc. N.Y., 1978.*

JOSEPH C. LEYENDECKER (1874-1961)
"A Proud Sailor's New Uniform"
Oil on Canvas (two sections), 22 x 48

Published in 1917 as a double 2-page ad for House of Kuppenheimer in The Saturday Evening Post *and other national magazines. Reproduced in* J.C. Leyendecker *by Michael Schau, Watson-Guptill, 1974, pages 94-95.*

HOWARD CHANDLER CHRISTY
(1873-1952)
"After the Storm"
Oil on Canvas, 40 x 30
Signed, Lower Left & Dated, 1936

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Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996. ISBN 3-8228-8497-9

Author of *Gil Elvgren - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999. ISBN 3-8228-6611-3

Author of *Pin-Up /The Edward Runci Collection* published worldwide by Collector's Press, Portland, Oregon, January, 1997. ISBN 1-888054-15-8

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